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SPECIAL COLLECTOR'S ISSUE

STAR WARS INSIDER

25TH ANNIVERSARY



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Insider 59

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TWENTY-FIVE YEARS AND COUNTING



I really had no idea it would last this long.

I put a lot of thought and work into it, and the talents of scores of people went into making the first *Star Wars* movie, which opened twenty-five years ago. I set out to create a new kind of mythology for kids because I felt there really hadn't been anything like that since the death of the Westerns in the 1950s. While, at its heart, the *Star Wars* saga is about good versus evil, to me it's about people choosing their paths, about friends and mentors, temptation, and ultimately redemption. At the time I was making the original *Star Wars* film, I had no idea that I would eventually be able to lay out the entire story of the Skywalker family in six episodes.

Now here we are, one step closer to completion of the saga. I had to wait more than a decade for technology to catch up to let me tell the story in the way that I wanted, but with an excellent group of actors—some of whom are back from not only Episode I but the Classic trilogy—and with producer Rick McCallum and a superb crew, we have reached Episode II: *Attack of the Clones*.

In the beginning of Episode II, Anakin Skywalker is clearly a good kid. He is a Padawan learner on his way to becoming a Jedi. Exceptionally talented, he is growing impatient with the fact that he's still an apprentice—making for an interesting relationship with his Master, Obi-Wan Kenobi. In many ways, Anakin is a typical 20-year-old—he wants to be in control of his life, yet he is not quite ready to be on his own. He is charming and charismatic, but he is also headstrong, rebellious, and impetuous. In Episode I, young Anakin had a crush on Queen Amidala. Ten years later, this crush has turned into love, even though romantic love is forbidden for a Jedi. Anakin is torn between his loyalty to the Jedi order and his uncontrollable passion for Padmé.

Attack of the Clones has many connections to the earlier *Star Wars* films, both visually and in the actions of its main characters. Doing these movies is somewhat like scoring a symphony with constantly recurring themes, only with variations. Yes, the effects are great because of the incredible work of Industrial Light & Magic; the costumes even outshine those of Episode I, thanks to the hard work of the concept designers and Trisha Biggar; and John Williams has once again outdone himself on the score.

The movies have stood the test of time, I guess, because fans such as you have loved the characters and their interactions. The action may take place a long time ago in a galaxy far, far away, but if I've done my job right, the stories of Luke, Leia, and Han, and Anakin and Padmé are very human and easy to relate to.

I've had a great deal of fun creating Episode II and the entire *Star Wars* saga, and I want to thank you for coming along for the ride.



Photo by Lisa Tomasetti

George Lucas

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REBEL RUMBLINGS

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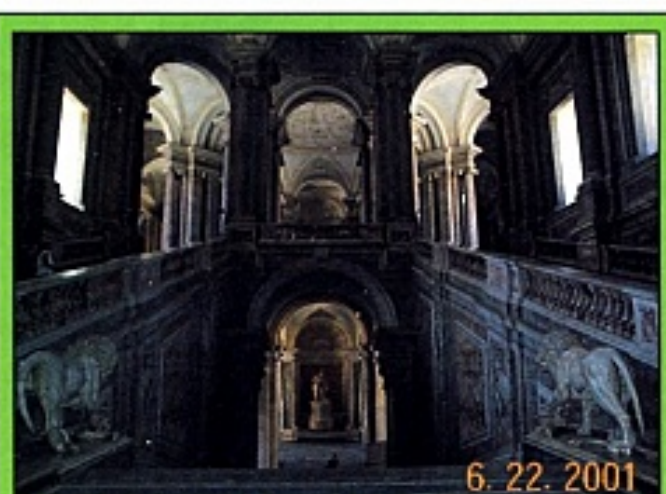


While we're still catching some flak for pointing out a certain Jedi's character flaw, most of the recent mail has turned from defending Obi-Wan's integrity to questions of fiction. As ever, the Expanded Universe is a point of many inquiries and arguments. Finally, we've received more than a few notes about that obnoxious label that wouldn't come off of some copies of Issue #58. The printer assures us that won't happen again, and future labels will peel right off. Until we see it happen, we're leaving a detachment of the 501st Legion at their plant, just to be sure.

CONFESSION OF A (FORMER) SNOB

I am writing to confess something. I am a huge fan of the movies but was never able to excite myself about reading the books in the Expanded Universe. I thought that the books were a little too dorky for me. There were just too many, and I didn't believe that they would actually be any good. I considered myself a fan of the movies, and that was good enough for me. I thought the books were beneath me.

That was until I got Issue # 57 and read "Who's Who in The New Jedi Order." I started glanc-



European Star Wars Vacation

My girlfriend and I became the proud parents of a baby girl, Ariela Ashla Naberrrie Cruz, the summer *The Phantom Menace* was released. I'm happy to announce that Ariela just turned 2 1/2, and I'm now the proud parent of yet another totally vegan, totally healthy baby girl. The name chosen this time was Lexi Organa Skye Cruz.

Let me briefly tell of our Star Wars road trip to Italy in June 2001. Lake Como will be used in a scene in *Attack of the Clones*, so my girlfriend and I decided to venture out to see Europe's deepest lake, located about 38 miles north of Milan. An incredible site, it resembles a giant mirror. I can clearly understand George's decision to use this as another location for Naboo.

A day or two later we made our way down to Caserta, about 16 miles northeast of Naples. Here we saw the Royal Palace of Caserta. AKA, Naboo's Royal Palace in *The Phantom Menace*. It was amazing, and words can't describe the feeling of being there. The photo is of the Royal Staircase and Peristyles. Recognize it?

Michael Cruz, New York, NY

ing through it to see what it was like. I had no idea that so much interesting and exciting stuff was still happening in the Star Wars galaxy! As an English major who loves to read, reading all the character descriptions and events that were occurring piqued my interest, to say the least.

Now, this is where I need your help to start my penance. Where to begin? When I decided to start reading the novels, I had no idea there were so many, and I have no idea where to start. It seems important that I read them in order, but I don't know where to begin! I was hoping

» CONTINUED ON PAGE 94

WANNA RUMBLE?

Write to: REBEL RUMBLINGS, P.O. Box 707, Renton, WA 98057, or e-mail SWInsider@wizards.com. Letters may be edited for clarity and space considerations. All mail MUST include your full name and home city. *Star Wars Insider* is not responsible for any unsolicited material received. Due to time constraints and the volume of letters received, individual responses are not possible.



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ATTACK OF THE CLONES UPDATE

BY DAN MADSEN

Two Months and Counting . . .

With only a few months to go before *Attack of the Clones* makes its worldwide debut, the crew is working at a feverish pace. Meeting the deadline for completion of the film is both stressful and exciting for everyone involved. The final days of additional shooting are coming to an end, and producer Rick McCallum couldn't be more pleased.

"We are finally reaching the end," he says with a smile. "We have a day's shooting with Hayden, Natalie, and Ewan. Then we have a final day's shooting with Christopher Lee. These are just tiny bits we have to fill in. We're done shooting after that. These last days of shooting are basically adding new scenes on the last reel of the film to make it a bit clearer. We then start looping and scoring with the London Symphony Orchestra at Abbey Road studios. That goes on for about three weeks, and then we rush back and get some of our first reels off of the high definition tape to film. We also start all of our translations—we have about 18 or 19 countries where we are dubbing the film. It's now seven days a week until the movie opens. We got the final trailer that we just finished, which comes out in March, as well. We're hoping to get 50–100 digital theaters around the United States to show the film."



Thousands of clone troopers mass on a Kamino landing platform in a chilling scene from Episode II *Attack of the Clones*. Digital work by ILM.



Bounty hunter Jango Fett (played by actor Temuera Morrison) uses his handy jetpack to evade his pursuer, Obi-Wan Kenobi, during a fierce fight on a rain-swept landing platform on the planet of Kamino. Digital work by ILM.

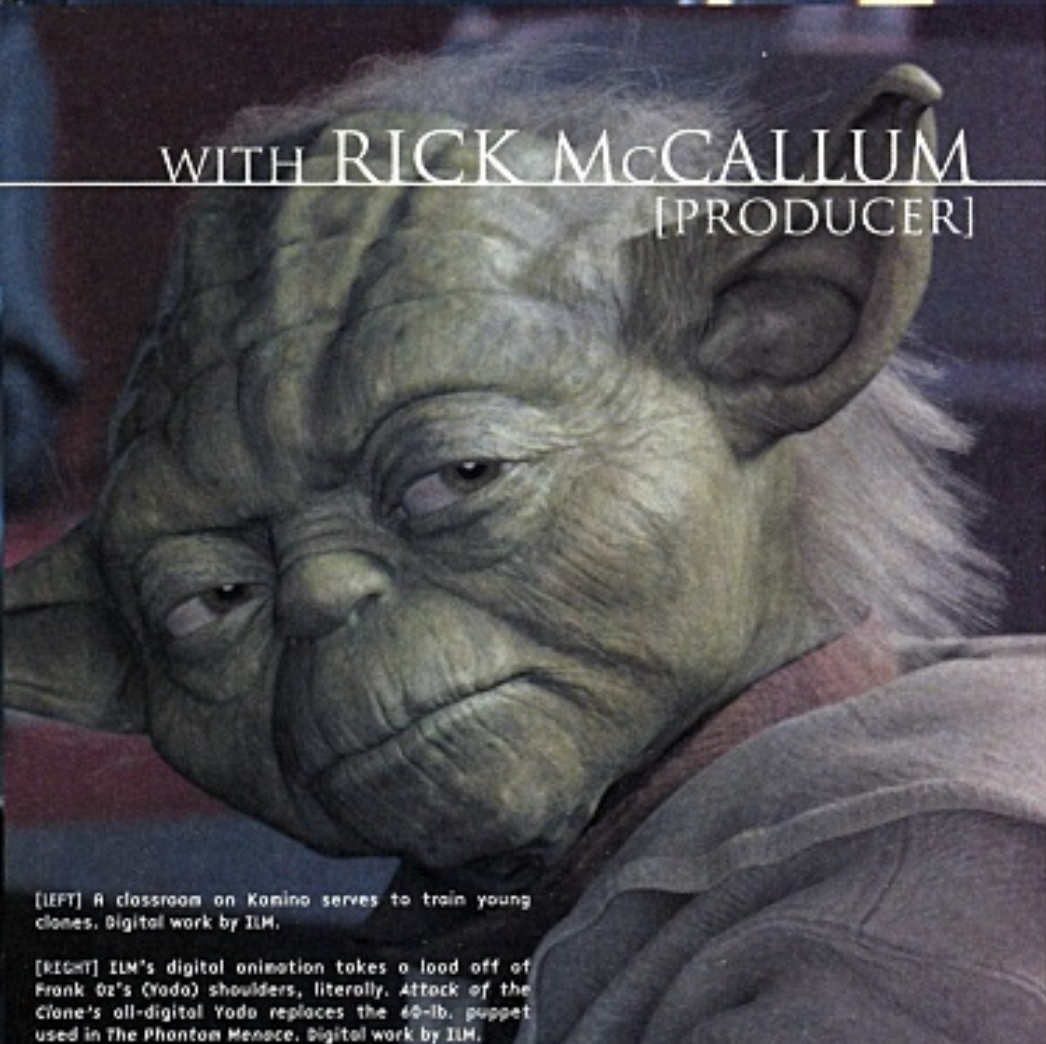
ATE

WITH RICK McCALLUM
[PRODUCER]



[LEFT] A classroom on Kamino serves to train young clones. Digital work by ILM.

[RIGHT] ILM's digital animation takes a load off of Frank Oz's (Yoda) shoulders, literally. *Attack of the Clones*' all-digital Yoda replaces the 40-lb. puppet used in *The Phantom Menace*. Digital work by ILM.



ATTACK OF THE CLONES UPDATE



A determined Obi-Wan Kenobi (played by actor Ewan McGregor) goes sober to saber with another determined foe in a secret hangar on the planet of Geonosis in Episode II *Attack of the Clones*. Digital work by ILM.

At this stage, George Lucas has made several different cuts of *Attack of the Clones*. Of course, George and Rick have seen the movie countless times as they refine its final look, and they will see it countless times more before it is completed. McCallum says that only a handful of other people have seen the entire film. "Only the editorial staff and Ben Burtt have seen the film at this point."

Fans of the *Star Wars* saga can't help but be envious of those "chosen few" who have seen

the early cuts. Anticipation for this film is so high that a few fans have even lined up already in front of their local theater to be the first in line to see *Attack of the Clones*. McCallum learned of these hardy souls just recently.

"I turned on the news this morning on the BBC and saw a story about two people in Seattle who are starting to stand in line for *Attack of the Clones*. I think those guys need help and that they are very disturbed," he says with a smile, "but I absolutely love it!"

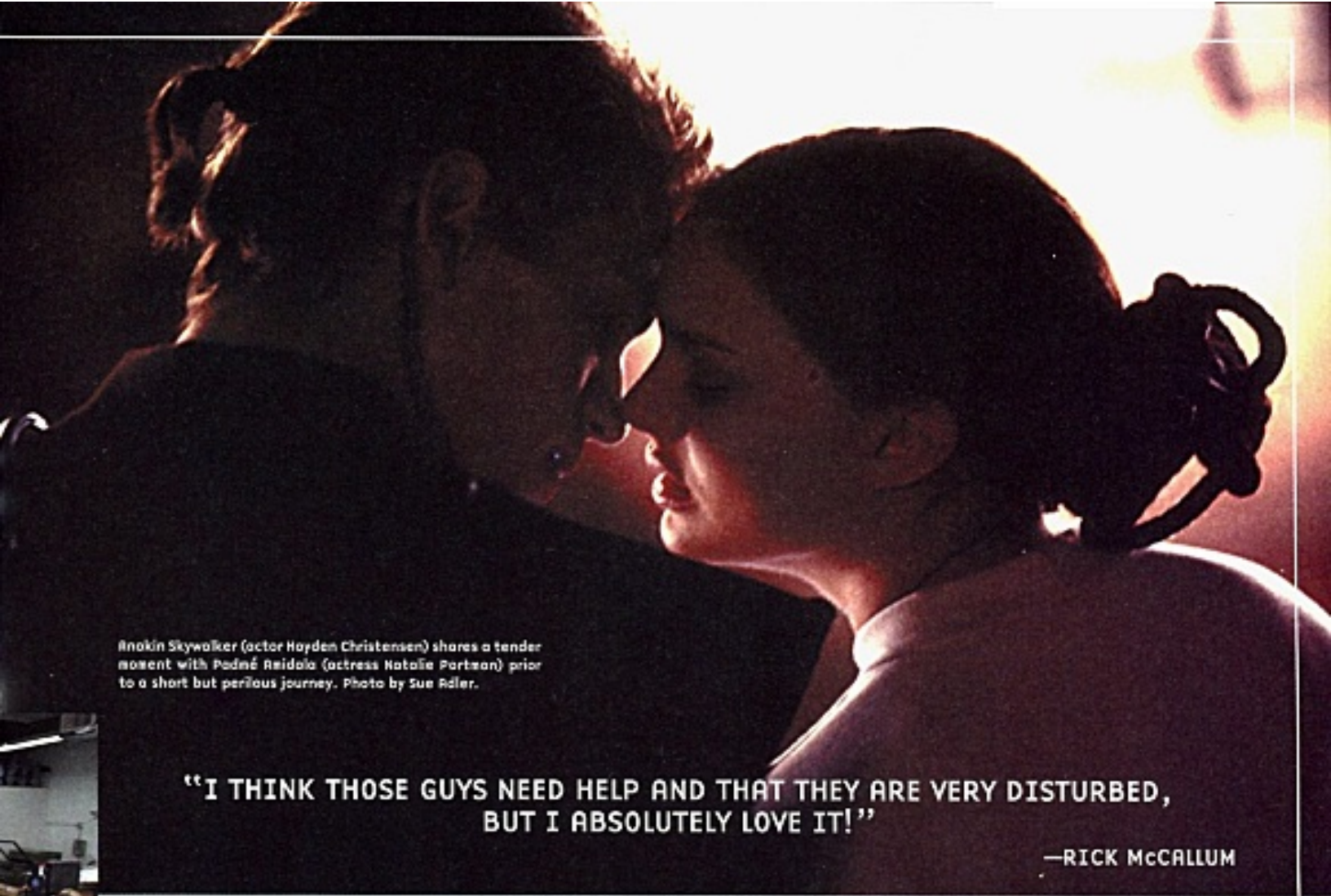


[ABOVE] ILM modelmaker Adam Savage adds some fine detail to a miniature part of Tipoca City on the planet Kamino. Photo by David Owen.



[LEFT] Padmé Amidala (played by actress Natalie Portman) and Anakin Skywalker (Hayden Christensen) enjoy an idyllic stroll at Padmé's Naboo lake retreat.






Anakin Skywalker (actor Hayden Christensen) shares a tender moment with Padmé Amidala (actress Natalie Portman) prior to a short but perilous journey. Photo by Sue Adler.

"I THINK THOSE GUYS NEED HELP AND THAT THEY ARE VERY DISTURBED, BUT I ABSOLUTELY LOVE IT!"

—RICK MCCALLUM

Beyond the Clones



Finishing *Attack of the Clones* for its launch in theaters May 16th is an enormous task in itself, but McCallum can't lose sight of the fact that he must also be preparing to start the cast and crew on filming Episode III while *Attack of the Clones* is being completed. For


him, work on the next *Star Wars* film has already begun.

"I have been in the middle of negotiating a new lease on Fox Studios in Sydney for the last couple of months," he says, "and we're starting to work on where we are going to do our location scouting this summer. We start

our wardrobe department in November of this year. We start shooting summer of 2003. George and I are going to take only a week off when *Attack of the Clones* opens, and then we will be back into it for Episode III. George will begin writing Episode III as soon as *Attack of the Clones* opens. He pretty much has the entire story in his head; he just needs to put it down on paper. The entire art department will shift to working on Episode III the week after the film opens as well. We have already had some working on creating things already."

McCallum says that everyone from *Attack of the Clones* will be back for Episode III. "Why spoil something that works," he says. On the art design front, McCallum has high praise for two new designers on the team. "We have two really incredible people named Eric Tiemens and Ryan Church who have gone beyond anything we could have imagined. They are seriously talented people."

Many of the familiar faces from *Attack of the Clones* will be returning for Episode III as well.



Tipoca City sits on stilts above the ferocious oceans of the water world of Kamino in this digital matte painting. Digital work by ILM.

ATTACK OF THE CLONES UPDATE

McCallum relates that there will be minimal casting for the third and final chapter.

"We haven't done any casting yet," he says. "Although most of the main roles have already been cast since we have Ewan, Hayden, Natalie, Ian McDiarmid, and Christopher Lee returning, plus Jimmy Smits, Samuel L. Jackson—they are all cast now for the next film. We have some smaller parts, including another bad guy, to be cast but all the major roles are done." McCallum also relates that, contrary to rumors, actor Liam Neeson did not film anything for Episode II.

One of the rumors that has been floating around is that Lucas was considering actor Gabriel Byrne for a role in Episode III. McCallum quickly shot that down.

"That rumor has been going around for so many years saying he's being considered. I don't know how many times I have heard that one. It's just not true."

Year of the Sequel

This year will be a big one for science-fiction and fantasy films, especially sequels and prequels. In addition to *Attack of the Clones*, moviegoers will see sequels for *Men in Black*, *Harry Potter*, and *Lord of the Rings*. McCallum is a fan of the latter.

"I loved *The Lord of the Rings*! I thought it was one of the best movies I have seen in a



[ABOVE, LEFT] Modelmaker Lauren Vogt of Industrial Light & Magic works on the miniature set of the exterior of Padmé Amidala's apartment building on Coruscant. Photo by David Owen.



Galactic Senate aide Mas Amedda (played by actor David Bowers) confers with Supreme Chancellor Palpatine (actor Ian McDiarmid) in the latter's spacious office with a commanding view of the Coruscant cityscape. Digital work by ILM.



Obi-Wan Kenobi (actor Ewan McGregor) confers with Jedi Master Yoda in a training room at the Jedi Temple, as young Padawan apprentices look on. Digital work by ILM.



Modelmaker Jesse Thomas helps set up pieces of the Jedi Temple library miniature on Industrial Light & Magic's Wadsworth stage. He is shoeless to avoid scuffing the shiny surface. Photo by David Owen.



You never know who—or what—you'll encounter when out for a spin in the skylanes of Coruscant, especially at night. Digital work by ILM.



Padmé Amidala finds herself between a rock and a hard place as she tries to figure out how to avoid near-certain death on the planet Geonosis.

[BOTTOM] Ewan McGregor, who plays Obi-Wan Kenobi, leads a band of fellow Jedi into battle on an Australian soundstage with a sandy floor and a sea of bluescreen all around. Photo by Lisa Tomasetti.

first question. "People don't seem to understand how much work goes into a DVD. It takes a long time to do it right. I had the effects guys working on *The Phantom Menace* DVD for eight months. I had to wait for the right people to do it—it's like making a movie. So I would tell fans

not to expect DVDs for the original films until after the third and final film is released.

As Rick prepares his busy schedule for the remaining months, one personal appearance is definitely on his calendar, another sequel of sorts—*Star Wars Celebration II* this May in

long time. Peter Jackson did the most wonderful job. The performances and the effects were superb. Knowing what Peter went through and how long he had been involved to get that movie made is amazing.

"I have known Peter for a while. When I went to New Zealand to use it as a base for *Star Wars*, I met him. We then met subsequently afterward at the Ranch a couple of times. He is a really good, decent, and brilliant guy who deserves all the best.

Inevitably, one question comes up in each of these updates: when will the original trilogy be released on DVD?

"I don't think anything is going to happen for the DVDs of the classic movies until we finish these three films," McCallum says on the



Senator Padmé Amidala (played by Natalie Portman) and her assigned protector, Anakin Skywalker (played by Hayden Christensen), explain why they have returned to Naboo to Queen Jamillia (played by Ryesha Dharker).

[BELOW] After his long-range transmitter is knocked out, Obi-Wan Kenobi (actor Ewan McGregor) sends a hologram message for retransmittal via R2-D2 aboard the Naboo Royal Cruiser. Digital work by ILM.

Indianapolis. He says he will be there to celebrate *Star Wars* with all of the fans.

"I'm looking forward to it. I had such a good time at the first one in Denver."

So what is his fondest memory from the first Celebration?

"To be honest . . . the rain," he says with a smile. "That's what made it special. Everybody was united under one umbrella, and that's a great place to be! I wouldn't have changed it for the world." 🌧️

C-3PO's complaint that it is a droid's lot in life to suffer has never been truer than in *Attack of the Clones*. Trying to help their masters only gets him and R2-D2 into a perilous adventure.



[ABOVE] Ewan McGregor (Obi-Wan Kenobi) and Yemera Morrison (Dango Fett) film a pivotal battle scene from *Attack of the Clones*, complete with real water. Photo by Tisa Tomasetti.

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STAR NEWS

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» FROM THE WORLD OF LUCASFILM

by Ben Harper

STAR WARS FANS OF THE WORLD, Lucasfilm Sets International Release Dates

Think back to 1999, a banner year in the lives of *Star Wars* fans around the globe. *The Phantom Menace* was coming out, and the excitement was feverish. The Internet was chock full of trinkets of speculation, adoration, and glee. May 19th came and United States fans lined up (some had been queuing up for months) to see what they had dreamed of. As soon as they got home from their first viewings, these lucky fans

posted their reactions on the various fan sites. Reviews were in magazines and newspapers. Spoilers abounded.

Unfortunately, fans in other countries had to wait—some until as late as October—to see the film released locally. A few were so gung-ho to see the film immediately that they booked flights to the United States so they could see firsthand what all the hubbub was about. Meanwhile, other fans, either less willing to part with so much money over a film or strapped to their jobs, were loath to peek at the

STAR WARS EPIISODE II ATTACK OF THE CLONES

Internet, newspapers, magazines—anything—for fear of spoiling the film for themselves. Many talked on the Web about spoilers and also about the wait they had to endure. Of course all fans would eventually get to see it, but in the meantime, they were missing out on all the fun. Not this time, however.

The official release date for *Attack of the Clones* in the United States and Canada is May 16. Fans in most countries can breathe easy, because the release dates for the film internationally are for the most part very close. "We've tried our hardest to make it so fans around the globe can experience the film together," said Lucasfilm's Vice President of Marketing, Jim Ward. "Of course, there were some cases in which the target

date of May 16th just wasn't feasible, so we got as close as we could." 🌍



Australia

Australia

May 16



Africa

Egypt
South Africa
Syria
West Africa

May 29
June 21
May 16
May 17

"We've tried our hardest to make it so fans around the globe can experience the film together."

—Jim Ward, Vice President of Marketing, Lucasfilm

British Film Academy Salute to George Lucas Postponed



THE BRITISH
ACADEMY
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LOS ANGELES

We reported in *Star Wars Insider* #56 that the British Academy of Film and Television Arts was going to present director George Lucas with the Stanley Kubrick Britannia Award for Excellence in Film on November 11, 2001. Due to the tragedies of September 11, the award ceremony was rescheduled for April 12, 2002. BAFTA/LA chairman Gary Darnall stated on bafta.org, the organization's official website, "We decided to postpone the event as we felt the timing, in light of recent events, would be more fitting to celebrate these honors early next year." ☹

At last, the truth is revealed! The armor is waterproof.



UNITE!

for Attack of the Clones

Release Dates for Star Wars: Episode II Attack of the Clones

The list of international release dates is as follows. Some dates were not available, so please check in with the Official Star Wars Website, starwars.com, for updates if your country or region is not listed here.



South America

Argentina	July 4
Bolivia	June 20
Brazil	July 5
Chile	July 4
Colombia	June 14
Paraguay	July 5
Peru	July 18
Uruguay	July 5
Venezuela	July 3



Europe

Austria	May 16
Belgium	May 17
Denmark	May 16
Finland	May 16
France	May 17
Germany	May 16
Greece	May 17
Holland	May 17
Iceland	May 17
Ireland	May 16
Italy	May 17
Norway	May 22
Portugal	May 17
Spain	May 17
Sweden	May 16
Switzerland	May 16
United Kingdom	May 16



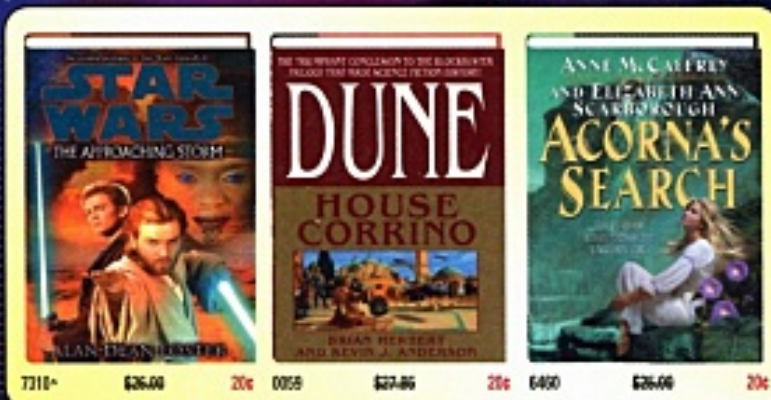
North America

Aruba	May 16
Barbados	July 10
Belize	July 4
Canada	May 16
Costa Rica	June 28
Curacao	May 16
Dominican Republic	July 4
Ecuador	July 12
El Salvador	July 26
Guatemala	June 21
Honduras	June 21
Jamaica	July 10
Mexico	July 4
Nicaragua	July 11
Panama	June 21
Puerto Rico	May 16
Trinidad	July 10
United States	May 16



Asia

Bulgaria	May 17
Croatia	May 16
Czech/Slovakia	May 16
Estonia	May 17
Hong Kong	May 16
Hungary	May 16
India	July 5
Israel	May 17
Japan	July 13
Jordan	May 16
Korea	July 5
Latvia	May 16
Lebanon	May 16
Lithuania	May 16
Malaysia	May 16
New Zealand	May 16
Philippines	May 16
Poland	May 16
Romania	May 16
Russia	May 16
Singapore	May 16
Slovenia	May 16
Taiwan	May 18
Thailand	May 16
Turkey	May 16
United Arab Emirates	May 16



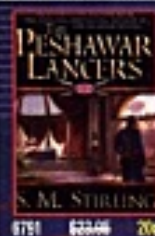
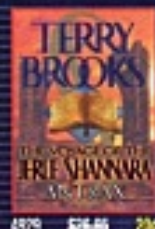
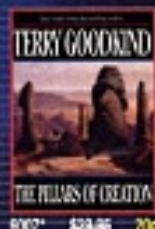
DANGER REACHES OUT FROM THE VOID



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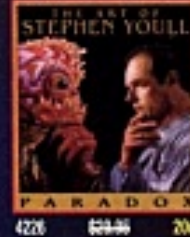
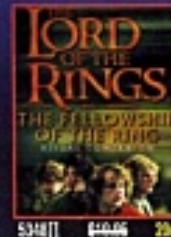
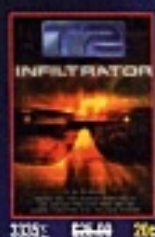
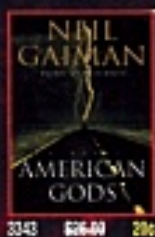
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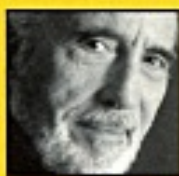
STAR SIGHTINGS

59

by Ben Harper

Awards, New Roles, and Interviews with the Stars of Star Wars

CHRISTOPHER LEE (Count Dooku), who was recently awarded Commander of the Order of the British Empire for his services to Drama, stated on his official website, christopherleeweb.com, that he received the award not just for himself but for all of the people he's ever worked with who haven't received the pleasure. The website also reported that in early December, 2001, he traveled to Berlin, Germany to do a program about AIDS with Sting and Nelson Mandela. The program was, according to the site, especially important for Lee, who has always wanted to meet Mandela, whom he considers to be one of the most important people of our time.



The Force, it seems, is with *Star Wars* in Britain in more than one way. In a recent poll of BBC Channel 4 viewers, *Star Wars* and *The Empire Strikes Back* tied as the number one films of all time. The program, which was six hours long and ran on the November 24th and 25th, 2001, also honored Francis Ford Coppola (*The Godfather* and *The Godfather Part II* tied at number two) and Steven Spielberg (*Schindler's List* came in at number 9). **HARRISON FORD's** (Han Solo) cult hit *Blade Runner* was also a winner at number eight. After this poll was tallied, Channel 4 decided to poll viewers on their top 100 favorite actors. Included in the list of initial nominees were several *Star Wars* alumni, including **SAMUEL L. JACKSON** (Mace Windu), **ALEC GUINNESS** (Obi-Wan Kenobi), Christopher Lee, and Harrison Ford.



Ford was also the recipient of the 2002 Cecil B. DeMille Award, which is given by the Hollywood Foreign Press Association, for "outstanding contribution to the entertainment field." The award was presented to Ford at the 59th Annual Golden Globe Awards Banquet. He has been nominated for four Golden Globe awards in the past for his work on *Witness*, *The Mosquito Coast*, *The Fugitive*, and *Sabrina*.



In other Han Solo news, *Suncoast Video's Request* magazine recently ranked the top 25 buddies in film, and guess who came in at number 11? That's right—Han and Chewbacca. The magazine gave them a "buddy quotient" of 83/100. They should have gotten a higher ranking if only because of Han Solo's polyglot abilities. Not many buddies would take the time to study Shyriiwook.

EWAN MCGREGOR (Obi-Wan Kenobi) won big at the 14th Annual European Film Awards that took place on December 1 in Berlin, Germany. The

European Film Academy presented McGregor with a special award for European Achievement in World Cinema due to his portrayal of Christian in *Moulin Rouge*. Was it the Green Fairy, or was it fate? Personally, we think it was his stellar rendition of "Your Song" that got everyone's attention.

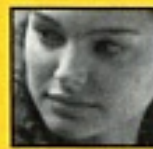


McGregor passed his knowledge to newcomer **HAYDEN CHRISTENSEN** (Anakin Skywalker) at *Moviefone* magazine's first Breakthrough of the Year Award dinner in Los Angeles on November 27. McGregor presented Christensen with an award for emerging talents honors for his role in *Life As a House*. The next evening, McGregor appeared on the *Tonight Show* with Jay Leno, discussing his film *Moulin Rouge* and, of course, *Star Wars*. His most memorable quotation from the evening: "They [the *Star Wars* films] are brilliant to be in, and there's something fantastic when little kids come up to you and say 'Did you really cut Darth Maul in half?' and, 'How does your lightsaber work?' I love that. It's really weird when adults come up and ask you the same stuff."



In the meantime, Christensen is getting attention in *le monde de couture*, *Fashion* magazine's Most Alluring Canadian Awards. He was nominated along with stars such as Keanu Reeves (*Bill and Ted's Excellent Adventure*, *Bram Stoker's Dracula*) in the Most Alluring Male Actor category. According to the magazine, in order to be alluring, "one must possess the passion to see their dreams become reality." We all know he has that.

Hayden Christensen and **NATALIE PORTMAN** (Padmé Amidala) appeared on MTV's *Movie House* (November 28) to discuss *Attack of the Clones*. The two talked about their on-screen relationship and the struggles their characters had to go through in the film. "Anakin is a very passionate person. He's very passionate about the path he wants to take as a Jedi," Christensen stated. "The romance is the one [element] that sort of sets this one apart," added Portman.



Meanwhile, director Luc Besson has expressed interest in creating a sequel to the film that started Portman's career, *The Professional*. The storyline would revolve around Mathilda, who has become an assassin herself, following in her father figure's footsteps. Besson has said he'll do the picture only if Portman signs on to reprise the role. At press time, we were unable to confirm whether she's planning to do so.

PERNILLA AUGUST (Shmi Skywalker) has completed shooting *I Am Dina*, a film by Danish director Ole Bornedal based on a novel by Herbjørn Wassmo. August plays Gertrude, Dina's mother. The film's official website, iamdina.com, states, "Dina is an unconventional and utterly modern female character, torn between her own death wish and her lust for life." What's the best part? Dina's mother is a ghost who pops up to counsel the story's protagonist in times of trouble. The film also stars French actor Gerard Depardieu (*Green Card*).



From *Jedi to Jail* to the Devil: Showbiz Ireland (showbizireland.com) reports that **LIAM NEESON** (Qui-Gon Jinn) is set to star in the film *Prison Fish*.



Neeson will portray a phone executive who gets thrown in jail after accidentally killing someone while on a bender in Las Vegas. His character, Jimmy A. Learner, must use his business skills to adjust to life in prison.

Neeson's role in *The Crucible* on Broadway must have gotten him excited about the occult. Reuters reports that Neeson is going to star in the prequel to *The Exorcist*, playing a young Father Lankester Merrin, a character portrayed by Max Von Sydow (*Flash Gordon*) in the original classic. *The Exorcist: Dominion*, will be directed by John Frankenheimer (*Reindeer Games*) from a script crafted by *Terminator 2: Judgment Day* scribe, William Wisher, Jr., and Caleb Carr, and based on characters and story originally by William Peter Blatty (author of *The Exorcist*). The story takes place in Africa immediately after World War II.

Genre-hopper **SAMUEL L. JACKSON** (Mace Windu) plays a kilt-wearing Kung Fu expert in *The 51st State*, a gangster film that co-stars *Fight Club's* Meatloaf as a character called The Lizard. The film's director, Ronny Yu, says the film combines elements of the buddy film, club culture film, and "fish-out-of-water" film, to create a world beyond description. Jackson takes the credit for the kung fu. "I showed Ronny a Japanese sword movie called *Razor*, which is about a sixteenth-century Japanese detective," says Jackson. "So there's a little bit of traditional kung fu in *The 51st State*," he told *The Herald*, a British newspaper.



Another Jackson feature, *Bask*, began filming in Jacksonville, Florida on November 28. Jackson spent the week before shooting brushing up on his skills—at golf. John Travolta, Jackson's co-star, joined the shoot in January. Filming continued through March.



CARRIE FISHER's (Princess Leia) show, *Conversations from the Edge*, premiered on the Oxygen Network in September, 2001. In the first program, one of five specials currently scheduled, Fisher sat down to talk with Ben Affleck. During the conversation, Affleck said that Fisher's life was a lot like a talk show, to which she responded, "No it isn't. My life is like a bad sitcom." George Lucas was set to be on the second installment of the program, airing January, 2002.



"Citius, Altius, Fortius"—Star Wars Composer **JOHN WILLIAMS** incorporated these words into a chorus for the Winter 2002 Olympic Games. The

Olympic motto translates into "Faster, Higher, Stronger." Williams, who delighted Star Wars fans with the addition of a chorus to "Duel of the Fates," stated in the *Salt Lake Tribune*, "Olympic music is one of heraldic anthem, and the primary difference here is the presence of the chorus." He has composed music for five Olympics. The Salt Lake City games marked the first occasion for which he felt it appropriate to include a chorus, and who better to do it than the Mormon Tabernacle Choir? The music was written for the Winter Olympics opening ceremony on February 8, Williams' 70th birthday.

Naboo fighter pilot **CELIA IMRIE** (Bravo 5) has wrapped up another series of *Absolutely Fabulous*,

in which she portrayed Claudia Bing, a P.R. bigwig friend to Christian LaCroix, and rival to fashion-hag Edina Monsoon. Joining her in the fourth season of the hit BBC series was **CHRISTOPHER MALCOLM** (Rogue 2), who played Edina's (Jennifer Saunders) ex-husband. Malcolm has also recently enjoyed a revival of the *Rocky Horror Picture Show* on Broadway, which was nominated for multiple Tony Awards, including Best Revival of a Musical and Best Performance of a Leading Actor in a Musical (Tom Hewitt as Frank N. Furter). He is Director of The Rocky Horror Company Limited, which owns worldwide rights to the property. Incidentally, he played Brad Majors in the original 1973 stage production of *Rocky Horror* in London. 🍷

MAY THE BIDS BE WITH YOU

Lucasfilm Joins Forces With Internet Giant eBay in "Auction for America"

You directed your browser toward eBay in hopes of finding that ever-elusive Atari 2600 Frogger cartridge and inadvertently stumbled across some of the most incredible collectibles you'd ever seen available anywhere. You forgot all about your original reason for visiting the site and ended up in a bidding war that got so pernicious you almost mortgaged your home to come away with the object of your desire.

Sound familiar? We all know what happens when a seemingly innocent visit to the Internet's premier auction site goes astray. We find things we'd forgotten we wanted or, more often, didn't know we wanted yet.

The collectible in this bidding battle, however, was no ordinary item—it was part of an extraordinary collection of one-of-a-kinds donated to eBay by Lucasfilm for the "Auction for America." Lucasfilm donated actual props from the films, an exclusive Darth Vader helmet signed by George Lucas, and

several model kits customized by ILM model makers. The models started off at moderate prices, but the film props' opening bids started at upwards of \$2,000.

The Lucasfilm auction, which started on December 5, 2001, lasted for ten days and raised an incredible \$123,565.56. George Lucas requested that all money raised by sale of the Lucasfilm items be donated to the September 11th Children's Fund.

"We hoped that by offering these one-of-a-kind Star Wars items for bidding on eBay, we could provide some assistance and comfort to the families who suffered such terrible losses in the September 11th attacks," stated Howard Roffman, President of Lucas Licensing Ltd. "Frankly, we were overwhelmed by the response."

If you're one of the lucky winners, you might well have an actual stormtrooper helmet sitting next to you. Don't worry about the money—just keep reminding yourself that it went to a great cause.



Models Make a Difference Props

Darth Vader Helmet signed by George Lucas

A limited edition Don Post Darth Vader mask cast from the original used in the filming of *The Empire Strikes Back*. The mask, signed by George Lucas, came with a Plexiglas case and a letter of authenticity signed by President of Lucas Licensing, Howard Roffman. Opening bidding started at \$1,250 and the bidding closed at \$10,100.



Stormtrooper Helmet

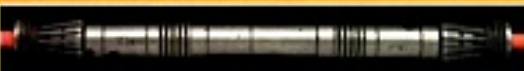
This stormtrooper helmet was used in both *The Empire Strikes Back* and *Return of the Jedi*. It came with a Plexiglas case and a letter of authenticity signed by George Lucas. The opening bid was \$2,500, and the bidding closed at \$35,100.

➤ "BIDS" CONTINUED ON NEXT PAGE

"Frankly, we were overwhelmed by the response."

—Howard Roffman, President of Lucas Licensing Ltd.

» "BIDS" CONTINUED FROM PREVIOUS PAGE



Darth Maul Stunt Lightsaber

Ray Park used this lightsaber, which comes with red rods that were later replaced with digital effects, in his role as Darth Maul in *The Phantom Menace*. The lightsaber came with a Plexiglas stand and a letter of authenticity signed by George Lucas. The opening bid was \$2,000, and it closed at \$45,111.56.

Jedi Lightsaber

This lightsaber was not featured in the films, but was created exclusively for the Auction for America by ILM model maker Brian Dewe, who worked on *The Phantom Menace* and *Attack of the Clones*. It came with a Plexiglas case and a letter of authenticity signed by Jim Morris, President of ILM. The opening bid was \$250. It closed at \$3,050.



Models

Models created by ILM model makers were all built, customized, and detailed specifically for the Auction for America program. They are all officially licensed model kits that were customized and detailed by the ILM model makers. All came with a Plexiglas case and a certificate of authenticity signed by the model makers (listed individually below) and by ILM president, Jim Morris.

Millennium Falcon Model

By ILM model makers Fon Davis and Danny Wagner, both of whom worked on the *Star Wars Trilogy Special Edition*, *The Phantom Menace* and *Attack of the Clones*. The opening bid was \$250. The amazing final bid was \$8,688.50.

STAP with Battle Droid Model

By ILM model makers John Duncan and Lauren Vogt, both of whom worked on *The Phantom Menace* and *Attack of the Clones*. The opening bid was set at \$150. The winning bid was \$975.

Luke Skywalker's X-wing Model

By ILM model maker John Goodson, who worked on the *Star Wars Trilogy Special Edition*, *The Phantom Menace* and *Attack of the Clones*. The opening bid was \$250. The winning bid was \$2,500.

Anakin's Podracer Model

By ILM model maker Mitch Romanowski, who has worked on *The Phantom Menace* and *Attack of the Clones*. The



opening bid was set at \$200. The winning bid came in at \$1,725.

Trade Federation AAT Model

By ILM model maker John Eblan, who has worked on *Attack of the Clones*. The bidding opened at \$200 and closed at \$1,020.

Slave I Model

By ILM model maker and view painter Tony Sommers, who worked on *The Phantom Menace* and *Attack of the Clones*. The opening bid was \$250, and the winning bid was \$3,162.50.

Snowspeeder Model

By ILM model maker Mark Buck, who worked on the *Star Wars Trilogy Special Edition*, *The Phantom Menace*, and *Attack of the Clones*. The bidding opened at \$200 and closed at \$1,075.

Boba Fett Model

By ILM model maker Danny Wagner, who worked on the *Star Wars Trilogy Special Edition*, *The Phantom Menace*, and *Attack of the Clones*. The opening bid was \$250, and the winning bid was \$1,025.

R2-D2 and C-3PO Model

By ILM model makers Don Bies and Nelson Hall, who both worked on the *Star Wars Trilogy Special Edition*, *The Phantom Menace*, and *Attack of the Clones*. The bidding opened at \$200 and closed at \$5,200.

Princess Leia Model

By Lauren Vogt, who also contributed to the STAP with the Battle Droid model. The opening bid was \$200, and the winning bid was \$2,225.

AT-AT Model

By ILM model maker Roy Sotherland, who worked on *Attack of the Clones*. The opening bid was \$250, and the winning bid was \$2,225. 🐾



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IT BELONGS IN



Star Wars: The Magic of Myth Exhibition Comes to Its Final U.S. Stop

by Michael G. Ryan

After more than two years on tour, the Smithsonian's *Star Wars: The Magic of Myth* exhibition arrives at the Brooklyn Museum of Art beginning in early April. Even fans who lined up in San Diego, Minneapolis, Chicago, Houston, and Toledo for this amazing display of original artwork, props, models, and costumes from all four *Star Wars* films are in for a surprise. When *Attack of the Clones* opens in May, the Brooklyn Museum of Art will showcase additional objects to enhance an already impressive exhibition—objects the general public has never seen before.

"Our plan," says BMA Director Arnold L. Lehman, "is to leave a space screened off mysteriously and, as soon as *Attack of the Clones* opens, to display objects and costumes from the new film. We'll even have a teaser for this exhibit—C-3PO and R2-D2 are making an appearance at our exhibition, installed in our lobby."

Organized for travel by the Smithsonian Institution Traveling Exhibition Service following its debut at the National Air and Space Museum, *Star Wars: The Magic of Myth* is "Star Wars Like You've Never Seen It Before." Visitors will discover in the BMA's exhibition—which occupies two floors and 11,000 square feet, twice as much space as devoted to the exhibi-

tion at some of the previous venues—an astonishing collection of materials from the Lucasfilm archives. Costumes of Darth Vader, Darth Maul, Princess Leia, and Boba Fett share space with detailed models of the *Millennium Falcon* and Anakin's *Podracer*. Over 100 pieces of original art and a 30-minute documentary featuring interviews with George Lucas, Harrison Ford, Carrie Fisher, Mark Hamill, John Williams, and Ben Burtt, all of whom discuss the impact of *Star Wars* on world culture, add to the exhibition's central theme: the exploration of the mythic "hero's journey."

"In a way, we're doing a preface here," Director Lehman explains. "We want to indicate to our audience, children through adults, that the concepts and myths of the *Star Wars* saga have a much wider basis in history. We're able to identify, through a wide variety of cultures, art and figures that are, in fact, a part of this greater imagery. So, we hope that *Star Wars* can help people connect to the past through great works of art and help them to see the film and its themes in a greater context."

To that end, the BMA will present an exhibition in conjunction with *Star Wars: The Magic of Myth* titled *The Myth of the Hero and the Heroine*, which will include objects as diverse as sculpture from the first century, art

by Rembrandt, and a Yoruba face mask. This outstanding effort is meant to create what James Romano, Curator in the BMA's department of Egyptian, Classical, and Ancient Middle Eastern Art who coordinated the exhibition, calls "an ancillary exhibition of universal expression." As Director Lehman adds, "These items also add an aspect of relevancy to our audience's own experiences. They don't come to the museum in a vacuum; they come with experience, and we need to recognize that. We are all loaded with ideas, with many different layers, and museums need to take that into account when setting up an exhibition like this one. We hope we have."

To ensure that the Museum's staff understood what fans would hope to find in touring the exhibition, the Museum invited a local *Star Wars* fan club to hold a meeting within the Museum's walls and to share their views on the forthcoming exhibition. "I really loved meeting with them," Romano says. "I was thrilled by how creative they are, how responsive, and open they were to working with us." Romano adds that the contributions from the fans were invaluable—based on that meeting, the Museum forged a commitment to reach fans by expanding not just the content of the exhibition but the presentation itself.

A MUSEUM



"I hope people will come out of the exhibition with an appreciation for what the museum has done to make their experience fun." —James Romano, Curator, BMA Department of Egyptian, Classical, and Ancient Middle Eastern Art

"We provide the envelope for these models, drawings, and costumes," says Matthew Yokobosky, Exhibition Designer at the BMA. "I want to explore the environments that hadn't yet been developed for the exhibition. For instance, at the beginning of *Star Wars*, C-3PO and R2-D2 are out in the desert, yet others put these models and costumes in a black setting. Instead, I let sand and blue sky become my launch pad for designing the rest of the show."

Yokobosky performed some amazing sleight-of-hand tricks in designing the exhibition, some of which are so subtle that fans might overlook them. "In the Hoth room, with its 19-foot high ceiling, I had the skylight gelled icy blue, and the walls painted gray, with icy gray-blue higher on the walls. In the rooms that house the *Millennium Falcon* and other ships, I used 2-D aluminum stripping and gun-metal gray walls to create the right mood."

More challenging was lighting, something Yokobosky experimented with at length. "Museums don't have theatrical lights," he points out. "Instead, museums tend to use

spotlights, direct lighting, but theatrical lights present their own challenge to use—they give off tremendous heat. In a museum, the temperature needs to be at the same level most of the time or else the art can be damaged." So, Yokobosky incorporated fluorescent lights, using colored Plexiglas in place of sheetrock on new walls to generate the perfect lighting for the exhibition.

But the most impressive of the environments Yokobosky brought to life is the room dedicated to Yoda. Using ropelines to suggest nature and painted blues, greens, and browns, Yokobosky created a setting that was not so much a diorama of Yoda's hut but a room with the feel of Yoda's hut.

The exhibition is on display beginning April 5 and will run through July 7, 2002, and the BMA anticipates that thousands of fans will turn out for the chance to see Jabba the Hutt, an eight-foot-long production model of an Imperial Star Destroyer, and Darth Vader's and Luke Skywalker's light sabers. Over one million fans first viewed the exhibition in its 15 months at the National Air and Space Museum; the

BMA, also hopes to pull in large crowds. In September, the exhibition will begin its final tour stop at the Powerhouse Museum in Sydney, Australia not far from where Episode II was filmed. After more than four years, fans in the U.S. now have only a few short months to experience the magic of the *Star Wars* myth.

"I hope people will come out of the exhibition with an appreciation for what the Museum has done to make their experience fun," Romano says. "We hope they'll want to come back, and we hope to remind them of how they felt when they first encountered the films, whether that was when the first one was released in 1977 or just this year with Episode II." Romano himself recalls that when he saw the first scene in *Star Wars* twenty-five years ago, he "knew things were going to be different," likening it to his first encounter with the Beatles' *Rubber Soul* album, a creative force to be reckoned with. "We want to bring back that feeling," he adds. "We hope they remember how it felt to be exposed for the first time to the profound creativity that is the *Star Wars* universe." ☺

HAN SOLO

He certainly has courage.

Ford Tough

On a warm summer evening at a charity auction for Seattle's Museum of Flight last year, Harrison Ford arrived to serve as the celebrity chair. He was dressed in a black tuxedo, his bow tie slightly askew, and as he came into the tent where the auctions were to take place, the buzz was already around that he'd arrived in his own private floatplane. Flying is one of Ford's better-known passions; the man who'd been from one end of the galaxy to the other in an imaginary stock freighter had, in reality, flown his deHaviland Beaver from Jackson, Wyoming, to Seattle for the fundraiser.



"Sometimes I amaze even myself."

—Han Solo, *Star Wars* (1977)

By Michael G. Ryan

After some of the museum's benefactors had a chance to meet him, shake his hand, and—for a fortunate few—get a photo with him, the lights dimmed, and the audience was privileged to see a ten-minute film tribute to Ford's love of flight. Although there was no mention of the events, it was hard to forget that he had come to the rescue of lost hikers on two different occasions. In 2000, Ford rescued two women lost in the Idaho Mountains, and just days before the Museum of Flight auction, Ford had been piloting his private helicopter when he rescued a Boy Scout who was lost in Targhee National Forest in Wyoming. When asked on one of the morning talk shows how it felt to be rescued by Indiana Jones, thirteen-year-old Cody Clawson scoffed and pointed out he'd actually been rescued by Han Solo.

When Ford took the stage after the film, the man who was named Box-Office Star of the Century in 1994 by the National Association of Theater Owners, who won the People's Choice Award for Favorite Male Performer in 1995, who was honored by the American Film Institute with a Life Achievement Award in 2000, and who received





Harrison Ford

the Cecil B. DeMille Award (what he dubbed the "Geezer of the Year award" to *TV Guide*) this January was visibly moved by the film.

"They did a beautiful job," he said of the filmmakers, and then his voice began to shake. "And it... it means a lot to me." He regained his composure quickly, joked that he'd been lured to Seattle by a promise from local businessman John Nordstrom to help Ford obtain his float rating, and then went on with his prepared comments about the evening at hand.

It was an amazing moment, one that revealed Harrison Ford's human side. Despite a quarter-century of astonishing success on the big screen, bringing to life such memorable heroes as Han Solo, Indiana Jones, and Jack Ryan, Ford himself remains a humble man. He'll turn 60 this year, yet he shows no sign of slowing down—he'll soon appear alongside fellow *Star Wars* alumnus Liam Neeson in *K-11: The Widowmaker*, in which he'll play a Russian submarine commander. Age can hardly stop a hero.

Empire Building

It took some time for Harrison Ford to come into his own, following the phenomenal success of *Star Wars*. When he finally won the role of Han Solo, he responded so excitedly that he left a stepladder, some tools, and cans of paint in actress Sally Kellerman's garage, but it would be some time before he was famous enough for her to hang a sign over them: "Harrison Ford Left These!"

Already George Lucas had given him a taste of what success could mean; the director had allowed Ford to improvise on the set (Ford added the "Don't get cocky, kid!" line to the final film, for instance), and Ford had known from the beginning that the film would succeed. "I always thought it was an accessible, human story," he told *Rolling Stone* magazine four years after the film opened. "I mean, I didn't have to act science fiction."

In the immediate aftermath of *Star Wars*, films like *Heroes* (in which he plays a Vietnam veteran struggling to cope with memories of the



war), *Force 10 from Navarone*, *Hanover Street*, and *The Frisco Kid* all show an actor continuing to grow, yet none of them clicked with audiences or critics. By the time Ford rejoined the cast of *Star Wars* to shoot *The Empire Strikes Back* in Norway in 1979, his career seemed potentially stalled. His second stint as Han Solo, however, was an eye-opener for reviewers and fans alike—Harrison Ford was clearly leading-man material. Likening him to both Humphrey Bogart and Cary Grant, critics singled out his performance as being particularly impressive and memorable (even if it was unresolved, as Han Solo's fate was left up in the air). Said Ford at the time, "The cliffhanger is because the trilogy was really constructed in the classic form of a three-act play.... I figure there was at least eleven dollars worth of entertainment in *Empire*. So, if you paid four bucks and didn't get an ending, you're still seven dollars ahead of the game." His instincts had become sharper as to what would and wouldn't work on screen—for instance, his desire to change Solo's response to

"She's fast enough for you, old man."

—Han Solo on the Millennium Falcon

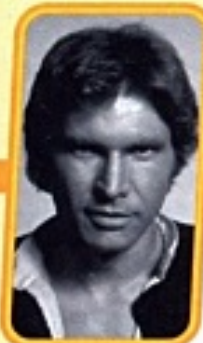
Leia's "I love you" from an echoing "I love you, too" to "I know" was a fight that Ford was wise to wage. As he told *Bantha Tracks*, a *Star Wars* fanzine, in 1980, "I felt a sense of responsibility for making it better. I mean, if you get the chance to do it over again, the only reason to do it is to do it better." Under Ford's watchful eye, Han Solo became a deeper, more significant character, and reviewers took notice. *New York Times* reviewer Janet Maslin singled Ford out by noting that Ford "brings a real air of tragedy to Han's fate."

His leading-man quality, combined with Ford's steady proximity to George Lucas, led to his almost inevitable casting as Indiana Jones in *Raiders of the Lost Ark*—even though he wasn't the initial choice. In fact, when artist Jim Steranko, who was commissioned by Lucas to produce four drawings of Indy in key scenes, turned in his finished work, co-executive producer Howard Kazanjian thought that the stance of the character, his features, all of it was clearly meant to be Ford. "It spelled Harrison Ford," he said. Ford's work as Indiana Jones would see him through three films, with the hope of a fourth rising since Ford's and Steven Spielberg's recent announcement at the



narration, both of which were tacked onto the film to satisfy Warner Brothers. When the director's cut was released in 1991, restoring Ridley Scott's original vision (and removing the offending ending and voiceover), Ford remained indifferent to *Blade Runner*, despite its resurgence in popularity as a "thinking man's sci-fi film."

"I have no interest in seeing the 'Director's Cut,'" he said. "Making the movie was an unpleasant experience I do not wish to relive."



Golden Globe awards that they had a story they liked and expected a fourth film to happen. Before that, Ford had said during numerous interviews in recent years that he is more than prepared to play Indy one more time, so long as he's able to "run faster than Sean Connery."

After the *Star Wars* films, the Indiana Jones trilogy is one of the most successful series in film history; in fact, nine of Ford's films have surpassed the one-hundred-fifty million dollar mark, making him the only actor to have achieved this milestone.

While finishing up his work on *Raiders*, Ford was cast for the part of Rick Deckard in *Blade Runner*, a role that would continue to leave a bad taste in the actor's mouth. Ford clashed regularly with director Ridley Scott over Scott's directorial style, which included repeated takes and long waits during filming (Scott personally supervised the cutting of Ford's hair, and even that took four hours), and both men came away from the project disgruntled. The film was soundly criticized for its falsely happy ending and for Ford's cheesy voiceover

"Watch your mouth, kid, or you'll find yourself floating home."

—Han Solo to Luke Skywalker



25 Years of the Force Harrison Ford

Ford's distance from it notwithstanding, the film continues to be a cult favorite, playing at midnight showings around the country and serving as the basis for a well-researched behind-the-scenes making of the motion picture (see the sidebar "Ford for Fans" for details).

By the time Ford returned to complete the *Star Wars* trilogy with *Return of the Jedi*, there was no doubt in anyone's mind that Ford was a cinema star. In fact, George Lucas seemed to know that Ford's stardom was likely—Han Solo might have ended up in carbonite freezing at the end of *Empire* on the chance that Ford wouldn't complete the trilogy. Ford himself saw both things as possible: his own involvement in the final film, and Han Solo's termination. "I was convinced that Han Solo should die," he said after filming on *Empire* was completed. "I told George: 'He's got no mama, no papa, and he's got no story. Let's kill him and give some weight to this thing.'"

Although his character Han Solo didn't die, the man who gave Solo flesh certainly found his life changed after *Return of the Jedi*. Harrison Ford's choices for roles quickly expanded beyond space pilots and grizzled archaeologists. And on some level, Ford was ready to move on to different roles, as he explained to *Starburst* magazine shortly after *Jedi*'s release. "The story that Han Solo was part of, which is *The Adventures of Luke Skywalker*, in my guise of best friend is over. The story completes itself in this third film. I had a great time on *Jedi*. I'm glad I did it. I'm glad I did all three of them. But as well, I'm glad I don't have to do any more. After *Jedi*, the saga goes back in time, so Solo's

Philadelphia cop safeguarding a young boy among the Amish was not only enthusiastically embraced not only by critics (who recognized the excellent direction, acting, and romantic story) but also by the Academy of Motion Pictures and Sciences. Ford received his first—and to date, only—Oscar nomination for his portrayal of John Book. Ford lost to William Hurt (*Kiss of the Spider Woman*), but in Ford's case, the nomination really was the honor, albeit an uncomfortable one. Ford rarely seeks out the limelight, and the nomination put him on the media map again.

In 1986, Ford's next project, *The Mosquito Coast*, added a character to the actor's résumé that remains unique: Allie Fox's rebellion against American society, which leads him to take his entire family into the Central American jungle, proved to be the perfect vehicle for Ford to show how he could create a complicated character, one who was heroic and insane at the same time. The film also featured the late actor River Phoenix as Ford's on-screen son (the Ford-Phoenix connection would extend to Phoenix as young Indy in *Indiana Jones and the Last Crusade*), but it drew little audience attention. Most critics agree, however, that *The Mosquito Coast* is a strong vehicle for Ford's skills, and it is, according to Ford, one of the roles of which he's most proud.

After his teaming with director Roman Polanski on the Hitchcockian *Frantic* (in which Ford would have had, if not for a strategically placed teddy bear, his first nude scene), Ford lent his star power to a supporting role in *Working Girl*, the first time fans understood that they were seeing Ford's comic abilities (which he rightly pointed out were



not in the next three. Just three for Solo." Then, just to be safe, he added, "And I assume they will not replace me with another person to play Solo. . . ."

The Hero with Many Faces

After another appearance as the Man in the Hat for *Indiana Jones and the Temple of Doom* (which helped create a new rating, PG-13, to allow the MPAA rating board to account for many of the more alarming images in the film without completely alienating the younger audience), Ford began to choose very different roles.

Witness (originally titled *Called Home*) had been passed on by practically everyone in Hollywood—until it hit the desk of Ford's manager, Patricia McQueeney. Based on her recommendation, Ford read the script and knew he'd found the film that might break him out of the kind of projects he'd been doing up to that point. His role as a

part of the *Indiana Jones* and *Star Wars* films but which were overshadowed by action and special effects). *Working Girl* also starred Melanie Griffith and Alec Baldwin, with whom Ford would cross paths a few more times in coming years (see the sidebar "The Hero that Might Have Been") and was a nice addition to Ford's catalog of films before returning for his most recent outing as *Indiana Jones* in *Indiana Jones and the Last Crusade*.

With Indy on the shelf, at least until further notice, Ford tested his acting skills again with *Presumed Innocent* and *Regarding Henry*, both films asking audiences to accept that a man can be two men at once—a law-abiding man who has a morally ambiguous side, in the case of the former, and a man who has gone (after a gunshot wound to the head) from a slick and shark-like lawyer to a child in an adult's body, in the case of the latter. Audiences responded well to *Presumed Innocent* but not as much so to *Regarding Henry*. While Ford's turn as Henry

"There's no mystical energy field
that controls my destiny."

—Han Solo on the Force

Turner is sensitive, emotionally satisfying, and believable, critics felt the film's plot was too pre-packaged. "[The] potentially interesting story is given polished presentation," critic Leonard Maltin said, "but is so placid and so unrealistic—even trivializing the recovery process—it never achieves any emotional impact."

Ford's next three projects brought him back to roles that audiences loved him for best—the quintessential action star in *Patriot Games*, *The Fugitive*, and *Clear and Present Danger*. Fans of the TV series *Young Indiana Jones* may recall Ford's brief appearance in 1993 in which he reprised his role as Indy—his scenes for that episode were shot while he was filming *The Fugitive*, in which he briefly wore a heavy beard. As a result of the actor needing a beard for the big-screen film, *Indiana Jones* ended up sharing that same facial hair with Doctor Richard Kimble. With his return to the role of Jack Ryan in *Clear and Present Danger* (the follow-up to *Patriot Games*), Ford gave his last performance as the C.I.A. hero; Ben Affleck will assume the role for *The Sum of All Fears*.



As the latter half of the 1990s wound down, Ford stretched even further with parts in the remake of *Sabrina* (taking on the role made famous by Humphrey Bogart 40 years earlier) and *The Devil's Own*. He then returned to the genre he does best to play President James Marshall in *Air Force One*. Ford made 100 times the salary of the real president for his work in what was one of the biggest films of 1997, grossing over \$180 million. When inevitably asked whether he would ever actually run for president, Ford responded as one might expect: dismissively. "I have not spent a single second imagining myself as the president. I'm not considerate enough. I'm not careful enough. I'm not educated enough. I don't have either the service or the grace that's probably necessary for the president. But given the chance, I can act."

His next film, *Six Days, Seven Nights*, marked the first time Ford was allowed to fly a plane on film. As the audience who saw the short documentary on Ford at the charity event at Seattle's Museum of

Ford for Fans

In addition to the myriad *Star Wars* references, the devoted Harrison Ford fan can find some additional resources to expand their insight into one of Hollywood's greatest leading men.

www.harrisonfordweb.com—This website is impressive in its depth of coverage, its exceptional array of photographs, and its regular (and accurate) updates. Additionally, the links page takes fans to the best-of-the-best in *Star Wars*, *Raiders of the Lost Ark*, *Blade Runner*, and other Harrison Ford websites.

A handful of books have been published over the years that detail more of Ford's career. *Harrison Ford: A Biography* (1993) by British author Robert Sellers is an interesting place to begin, though it contains a few scattered inaccuracies (Ford never appeared on *The Partridge Family*, for instance). More insightful is Garry Jenkins's *Harrison Ford: Imperfect Hero* (1998, U.S. edition), which was built on a foundation of numerous interviews. For the fan interested more in Ford's films than in his personal life (which is the way Ford would prefer it, truth be told), check out *The Films of Harrison Ford* (1999, latest edition) by Lee Pfeiffer and Michael Lewis—this particular work was written with the cooperation of Ford's manager, Patricia McQueeney, and the support of Ford himself. Finally, to explore the most unusual film in Ford's catalog, *Future Noir: The Making of Blade Runner* (1996 by Paul M. Sammon) provides exceptional insight into the making of a masterpiece that was almost impossible to get made. Author Sammon has dug up some

amazing materials—photos, interviews, and insights—that will make you watch the film in a whole different light.

Of the two video biographies made about Ford, *Superstars of Action: Harrison Ford* (1995) from ABC Video is hardly worth your time; instead, check out *Harrison Ford: The Reluctant Hero* (1998). This entry in the A&E Biography series has some fine footage and insightful interviews that make it a solid addition to any Harrison Ford library.



Flight learned, the insurance company on the picture was wary of his flying co-stars Anne Heche and David Schwimmer around—but ultimately relented when Ford fulfilled their stringent requirements and noted that a second pilot "dressed up like Anne Heche" in the cockpit wasn't going to work on film. But *Six Days, Seven Nights* didn't exactly soar with audiences. His next film, *Random Hearts*, received an equally cool reception. But his 2000 portrayal of Dr. Norman Spencer in *What Lies Beneath* drew raves from both fans and critics. Clearly, seeing a utterly different face on an American film hero held some appeal, as the film racked up over \$150 million domestically.

Man of the People

Ford, who was in bed at the downtown Mercer Hotel when the September 11 attacks occurred, did numerous charity events in and around New York City in the months that followed. In every case, he

Harrison Ford

was quick to point out that the real heroes were "those whose lives were affected by the World Trade Center disaster." As he told interviewer Victoria Gotti, "We, as a city, as a country, must not lose sight of or take for granted all that these individuals—the firefighters and rescue workers—have done and continue to do."

Despite his modesty, Ford remains a hero to many of his fans, and his humility and generosity continue to reinforce his image as an all-around good guy. He plays down both his cinematic and his real-life heroics as a rescuer of lost hikers with equal gruffness. "I feel a bit of a fraud, silly to be here alongside astronauts and pilots," he said in his remarks at the Museum of Flight charity event. "I've worked for a living and had the luxury of flying occasionally. I'm just damn lucky." 🍷

The Hero Who Might Have Been

Harrison Ford has not always been the first choice (or first contender) for some of his famous roles. Some of these Ford wannabes are well known, but some are less obvious. Can you match the film with the earlier choice for Ford's part?

- | | |
|-----------------------------------|----------------------------------|
| 1. <i>Star Wars</i> | A. Jack Nicholson |
| 2. <i>Hanover Street</i> | B. Christopher Walken |
| 3. <i>Raiders of the Lost Ark</i> | C. Robert Redford |
| 4. <i>Blade Runner</i> | D. Kris Kristofferson |
| 5. <i>The Mosquito Coast</i> | E. Gene Hackman and Sean Connery |
| 6. <i>Presumed Innocent</i> | F. Tom Selleck |
| 7. <i>Patriot Games</i> | G. Dustin Hoffman |
| 8. <i>The Fugitive</i> | H. Kevin Costner |
| 9. <i>The Devil's Own</i> | I. Alec Baldwin |
| 10. <i>Air Force One</i> | J. Alec Baldwin (again) |

Answers: 1-D, 2-B, 3-C, 4-G, 5-A, 6-C, 7-I or J, 8-F, 9-I, 10-J



CHEWBACCA

At last we have the mighty Chewbacca.

Big Footsteps

Peter Mayhew, the 7'4" actor who brought life to everyone's favorite Wookiee copilot keeps a busy schedule for someone whose best-known work hit screens twenty-five years ago. While he was recently in Seattle, he shared some thoughts about life and big feet with Star Wars Insider.

By Cory J. Herndon



The mighty Chewbacca was in town to raise money for local charities. "We're raising money for two orphanages in the area," the soft-spoken, long-maned Mayhew began as we settled in to a coffee shop under Seattle's Monorail. The well-traveled actor (he's made an average of 24 appearances a year since hitting the touring circuit hard when the Special Editions were released) had recently been in New York City, helping charities to benefit firefighters and rescue workers. "It's a good thing that we can do something like this."

25 Years on the Trail of a Hero

- 1977** *Star Wars*—Han Solo joins the Rebellion
- 1978** *Force 10 From Navarone*—Lt. Colonel Bamsby battles the Nazis
- 1979** *Hanover Street*—Pilot Halloran battles the Nazis
- The Frisco Kid*—Gunslinger Tommy Lillard, Han Solo of the Old West
- 1980** *The Empire Strikes Back*—Han Solo leaves the Rebellion
- 1981** *Raiders of the Lost Ark*—Indiana Jones battles the Nazis
- 1982** *Blade Runner*—Deckard: Is he or isn't he a replicant?
- 1983** *Return of the Jedi*—Han Solo thaws out and rejoins the Rebellion
- 1984** *Indiana Jones and the Temple of Doom*—Indy battles Thuggee cultists
- 1985** *Witness*—John Book: Is he or isn't he going to stay with the Amish?
- 1986** *The Mosquito Coast*—Allie Fox starts his own rebellion
- 1988** *Frantic*—Dr. Richard Walker loses his wife
- Working Girl*—No Nazis, but Jack Trainer sleeps around

- 1989** *Indiana Jones and the Last Crusade*—the last battle against the Nazis
- 1990** *Presumed Innocent*—Rusty Sabich might've killed his wife
- 1991** *Regarding Henry*—Henry Turner can't even remember his wife
- 1992** *Patriot Games*—Jack Ryan battles the I.R.A.
- 1993** *The Fugitive*—Dr. Richard Kimble didn't kill his wife
- 1994** *Clear and Present Danger*—Jack Ryan battles the C.I.A.
- 1995** *Sabrina*—Linus Larrabee wants Julia Ormond to be his wife
- 1997** *The Devil's Own*—Tom O'Meara battles the I.R.A.
- Air Force One*—President James Marshall battles the Russians
- 1998** *Six Days, Seven Nights*—Pilot Quinn Harris, Han Solo of the South Pacific
- 1999** *Random Hearts*—Dutch Van Den Broeck does not like pilots
- 2000** *What Lies Beneath*—Dr. Norman Spencer didn't kill his wife... yet



Mayhew has been in the business of helping others for a long time. He entered the film world after the producers of *Sinbad & the Eye of the Tiger* saw a picture in a UK newspaper article. "A guy came in... looking for people with big feet," he recalls. "The article appeared in a national evening paper." Not long after, the future first mate of the *Millennium Falcon* was on his way to Malta, where the Ray Harryhausen picture was filming. "They were looking for someone to play the minotaur. That minotaur was huge, 8 1/2 feet tall. I could pull my arms inside and have a beverage."

The film gave Mayhew his first taste of special effects, as well as his first experience working a suit. Though uncredited, the role of "Minotaur" led directly to his role in *Star Wars*. "Flying back from Malta to London, I was asked, 'Would you like to do any other acting?' That was obviously a question with only one answer: 'Yes, please.'" Still, he didn't think anything of it for months, then, "Nine months later, there's a phone call from the Fox production office. 'Your name's been put through by so-and-so. We're looking for somebody big. Would you be interested in doing something in a sci-fi movie?'"

Though originally called in to read for Vader, the lanky Mayhew admits, "It needed someone with a bit more muscle than I've got." He saw several Ralph McQuarrie character sketches on the wall while waiting, and saw one labeled Chewbacca, "Eight foot plus, with a question mark... the original one, with the pointed ears. It had a vest and Bermuda shorts."

Not quite sure what he was getting into, he nevertheless stuck around to meet the boss. "George Lucas comes in, I stood up, and that's it! [He] looked at me and said, 'I think we found him.' Within an hour I was on my way back to London to get measured for the costume."

It's not easy to describe walking alongside Peter Mayhew, even for a short distance. The gait, the mannerisms, the pace—without a trace of costume or special effects, the man is Chewbacca. "That's just me."



Peter Mayhew

That's the way I walk," he says. While shooting *The Empire Strikes Back*, the filmmakers learned that there was no substitute for that walk.

"It [was] on Cloud City. I've got Threepio on my back... I'm running, and suddenly everything goes black," Mayhew recalls. In fact, he passed out. "Straight out. Luckily, I don't think they lost the shot. I think they were more concerned at the time with Threepio."

Since it was late on a Friday, the director decided to use Mayhew's stand-in for the shot—something that they would try only once. "The height was right... but it just wasn't Chewie," he says with a hint of satisfaction. "So they moved on to something else, and I was back to work on Monday."

Despite passing out, the actor says that *Empire* is his favorite of the three *Star Wars* films. "Chewie came alive," he says proudly. "He became... a full character. By the time *Empire* came around, I knew what I could do with him. It was amazing."

The mighty Wookiee also fondly remembers the major parts he played in three of the most memorable *Star Wars* events to appear on the small screen. The 1978 Holiday Special introduced Chewie's family and the Wookiee "Life Day" holiday. "My son was played by a woman," Mayhew says. "My father was a 21-year-old. And [Chewie's wife] Malla was a 50-year-old man who weighed 300 pounds." The 1980 appearance of Luke, Luke's "cousin" Mark Hamill, the droids, and Chewbacca on *The Muppet Show* featured a subplot involving Chewie being held captive by "Dearth Nadir" (who looked remarkably like Gonzo), but Mayhew, already a fan of the show, fully enjoyed his part.

"Frank [Oz] was the reason that we did it, because he did Yoda," he recalls. "It was a great experience and something that I wouldn't have missed for anything. I watched and enjoyed the Muppets. My favorite characters were Statler and Waldorf. And Miss Piggy was wonderful, really wonderful."

The landmark 1997 MTV Movie Awards—wherein the Wookiee received a Lifetime Achievement Award in the form of a long-overdue medal placed around his neck by Carrie Fisher—marked the first time Mayhew had donned the suit in thirteen years. When he heard the message on his answering machine saying that MTV needed him for an appearance, he thought a friend was joking around until he returned the call. After a whirlwind of preparation—including a cross-country flight to film a Larry King clip for Chewie's career montage, Mayhew stepped into the rear of the theater, becoming the mighty Wookiee once more. "I went out on the stage in front of two-and-a-half thousand people, Carrie put the medal around my neck—it was the only standing ovation of the night. A wonderful, great weekend."

One thing Mayhew didn't find quite so wonderful was Chewie's demise in the first *The New Jedi Order* novel, *Vector Prime*. For one thing, several radio stations with shoddy fact-checking skills reported that he, the actor, had actually died, and Mayhew received phone calls from concerned friends. Still, he admits, "There's nothing you can do about it. You can't control the characters. [However], that didn't affect any of the movies. Whatever happens [in the Expanded Universe], it won't make any difference in the films."



In addition to touring—he often shares the stage with other "masked" *Star Wars* actors like Jeremy Bulloch and David Prowse—Mayhew is ready to go to work on his next film, currently titled *Bigfoot Among Us*. He calls the film "pretty much an *X-Files* kind of story." He's unconcerned that his new role will be compared to his most famous one. "The costume's... totally different from Chewie, a totally different shape. More like the old [Rogers-Patterson *Sasquatch*] film."

When asked about appearing in further episodes of the saga—after all, Chewie is 200 years old—Mayhew is optimistic about the possibilities. "It would be very, very nice to be able to come back in part III," he says with a smile. "It could still happen."

If the mighty Chewbacca does return to the big screen, it could only be Peter Mayhew. 🐾

O.R.B.

'O.R.B. sounds like the next best thing in the 3D-in-space strategy game genre...'

-306N-

'The stunning detail and richness of the graphics in O.R.B. are a sight to behold.'

-PC Gamer-



3D REAL-TIME STRATEGY



Strategy First



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'It's every bit as spectacular as Homeworld but has an added layer of complexity.'

-Quartermaster-



Animated Violence

PRINCESS LEIA

Charming to the last . . .

When Carrie Met

She'll forever be remembered as the bold leader of the Rebellion, but between starring in a string of classic comedies and becoming a best-selling author, Carrie Fisher has shown there's much more to the woman who wowed a generation as Princess Leia Organa.

By Scott Chernoff



"I was not a damsel in distress.
I was a distressing damsel."

—Carrie Fisher,
Star Wars Insider #23 (1994)

When we first see her, she is an image of enigmatic beauty. A striking young woman in white, her hair covered by a delicate shawl, she furtively enters some kind of message onto an unassuming R2 droid. She seems fragile and fearful, and we sense immediately that she is in danger.

The next time we see her, though, Princess Leia pulls back her white shawl to reveal her tightly wound, pastry-inspired hair buns in all their glory—and then promptly whips out a blaster, which she uses to mow down an Imperial stormtrooper with a startling precision. The next thing we know, she's the only one on the ship standing up to the big, scary dude in the black armor. Suddenly, the mysterious girl seems tough as nails and absolutely fearless.

The year is 1977, and the movie, of course, *Star Wars*. Just *Star Wars*, at this point. It's Episode IV of six, but we don't know that yet. All we know is that the movie is full of Wookiees and lightsabers and droids, that the whole thing takes place in outer space, and that it's pretty much the coolest movie ever.

We know instantly who the heroes of this story are—Luke Skywalker, Han Solo, and Princess Leia Organa are definitely good guys who get the job done. Together, they become the heart and soul of the Rebellion, and a winning fighting force. As a team, the trio is unbeatable—but they never would have met if Leia hadn't sent her



LEIA ORGANA

Leia



Illustrated by Russell Walker



Carrie Fisher

mother's old droid to Tatooine with the memorable plea, "Help me, Obi-Wan Kenobi, you're my only hope."

Leia is the first of the three that we meet, and even though at first we don't quite know what she's up to, we know it's important and must be hidden from Darth Vader. Leia instantly draws us into the story, and over the course of three movies, it's often Leia who propels the story at crucial points: identifying the Imperial probe droid in time to defend and evacuate Echo Base on Hoth, rescuing Luke after his confrontation with Vader in Cloud City, freeing Han from the carbonite, killing Jabba the Hutt, and making key allies on Endor who end up helping the Rebels to their ultimate victory over the Empire.

Deadly with a blaster and deadlier with her biting wit, she's a take-charge leader, hot stuff on a speeder chase through treacherous terrain, and the boldest, hippest fashion plate in the galaxy. A glamorous princess and senator who isn't above helping fix the *Millennium Falcon* or going one-on-one with a stormtrooper—whatever it takes to topple the Empire. Unlike most of the sci-fi heroines who came before

her, Princess Leia is no damsel in distress. A role model to countless young women, she's one of the first female movie heroes who kicks ass and stands shoulder-to-shoulder with her male counterparts in fighting for the cause.

In other words, Princess Leia rules.

When the *Insider* ran a favorite character poll in 1998, one fan wrote of Leia, "Unlike princesses in other movies, she was independent and a fighter." Another Leia lover put it this way: "If it weren't for Leia, Xena would be unemployed, Janeway would be fetching coffee for Captain Kirk in a micromini skirt, and Scully's job would be waiting for Mulder to rescue her every week. Leia proved mainstream audiences could accept a woman in a leading role."

Yet Leia's strength springs from the depth of her feeling—her compassion for her people, her grief for them after she witnesses her homeworld's destruction, and, achingly, the hazy images and feelings in her memory of her mother, the beautiful but sad former senator and Queen whose path inspired hers. There are more layers to Leia than meet the



eye, and it's a testament to the power of Carrie Fisher's performance that when she first appears in *A New Hope* we instantly trust her even though she completely confounds our expectations.

Now that it's been 25 years since we first met Princess Leia, it's hard to imagine anyone but Carrie Fisher playing her. But it's also easy to forget that it was anything but a safe bet when George Lucas first entrusted the important, multi-faceted part to a 19-year-old girl who had acted in only one other film before.

"I grew up in the *Star Wars* saga," Fisher told *Bantha Tracks*, the original newsletter of the Official *Star Wars* Fan Club (and predecessor to the *Insider*), in 1982. "While everyone else was 25 to 30, I was only 19 when the filming started. I wasn't even fully formed physically. You can see me growing in each new episode."

By the time she shot *Return of the Jedi* at age 25, Fisher showed the world just how fully formed she'd become. Leia's famous gold

"You came in that thing?
You're braver than I thought."

—Princess Leia Organa on the *Millennium Falcon*

"Listen. I don't know who you are or where you come from, but from now on, you do as I tell you. Okay?"

—Princess Leia Organa to her gallant rescuers

metal bikini became yet another iconic image for a character whose intergalactic outfits and hairdos set the tone for the saga.

"They started trying on those awful hairstyles, and I was so scared that they'd made a mistake, because the script described how pretty the Princess was," Fisher told the *insider* in 1994. "I am many things, but this is not what I felt myself to be. The last line in the script was that the Princess was way down the hall and she is staggeringly beautiful. I crossed off the *ly* and *beautiful*, and felt this new wording more approached what I would bring to the character."



The Princess was, indeed, staggeringly beautiful in that final shot of *Star Wars*, but the fact that Fisher sees herself not as beautiful but instead as staggering says a lot about the sardonic sense of humor for which she is now known. "There's something decidedly

odd about me," she said. "I'm bossy and I'm a little weird and I use language strangely."

While she'll always be best known as Leia, Fisher's natural comedic élan landed her in some of the most beloved comedies of the '80s and '90s. She was John Belushi's jilted and unhinged bride in *The Blues Brothers*, Meg Ryan's best friend in *When Harry Met Sally...*, a funny caterer in Woody Allen's *Hannah and Her Sisters*, and the family therapist who counsels Dr. Evil in the original *Austin Powers: International Man of Mystery*. More recently, Fisher popped up in last year's hit *Heartbreakers*, played a nun in Kevin Smith's *Jay and Silent Bob Strike Back*, and poked fun at her *Star Wars* past in *Scream 3*. She's now the host of her own talk show on cable's Oxygen Network.

But Fisher's interest in acting has dropped steadily since she drew wide acclaim for her first novel, the darkly comic and semi-autobiographical *Postcards from the Edge*, in 1987. She adapted the book into a screenplay for a movie starring Meryl Streep and Shirley Maclaine in roles loosely based on Fisher and her famous mother, actress and singer Debbie Reynolds. Two more novels followed, as did work as an in-demand "script doctor," punching up the screenplays for such hits as *Sister Act* and *Hook*. Fisher also wrote jokes for the 1997 Academy Awards telecast and penned an episode of George Lucas' *Young Indiana Jones Chronicles*.



Carrie Fisher

For Young Indy, Fisher found herself collaborating with her former director in a whole new way. "He asked me to do an episode, and that was really, really annoying—but it was very, very funny," she said, explaining that she and Lucas didn't always see eye to eye on the script. In fact, she remembered they were, "screaming at each other, arguing big time about love scenes. We couldn't disagree more, in any world, about love scenes. I mean, hours of it."

The boss had the last word. "He won," she said. "He let me win in the draft, then he went off and shot it and he changed it. I went crazy."

In other words, not much had changed since they shot the original *Star Wars*: they argued about what was best for the material, but they were still able to laugh about it. "George was directing me like a puppet," Fisher recalled of the early days. "He was saying, 'I want you to say this, but could you . . . '—literally wanting my head to turn. It was unbelievable. He had gotten so used to working with animated Yoda whatever. I screamed at him about that. He thought it was hilarious."

In that respect, Lucas was ahead of his time: He knew how funny Carrie Fisher was before the rest of the world knew. Sure, we had hints, chief among them her perfectly timed delivery of Leia's trademark sarcasm—like when the *Millennium Falcon* wouldn't start and she asked Han, "Would it help if I got out and pushed?"

Fisher's road to comedy writing supremacy began early. Born into a show business family (in addition to her mother, Debbie Reynolds, who raised Carrie, her father was singer Eddie Fisher, and her stepmother was actress Elizabeth Taylor), Fisher made her performing debut at 13, singing on stage with her mother. Four years later, she

Fisher knew she wanted to be a part of the *Star Wars* saga as soon as she read the screenplay. "I thought it was a brilliant script, and I wanted to have lunch with all the characters that I was reading," she said. "I couldn't believe they would be able to do all that stuff. It was something totally new. It was simply amazing."

Little did she realize that among the most difficult things in the script to pull off would be her own dialogue. "Some of my lines cost us take after take," she confessed, naming some of the tougher ones: "You'll never get that bucket of bolts past that blockade." "I have placed information vital to the survival of the Rebellion into the memory systems of this R2 unit." Stilted is a kindness. We used to go to him and say, "You can type this, but you cannot say it." But he made up a language—stilted was actually what he was looking for."

That carried over to how Fisher played the character. "[George] had a very particular idea of what this person was going to be," she said. "I was going to try to read it ironic, which never worked, because I felt I was inherently, impossibly ironic. But he wouldn't let me do that. He wanted me to be proud and frightening, so that's what I did."

In contrast, the special effects weren't quite so daunting from Fisher's end of the work. "You're very emotionally watching your planet blow up, and it's actually a guy standing in front of a cardboard box with a circle on it," she said. "Being thrown around in the body of an alien was just the camera moving."

But looking at the bigger picture, Fisher said she enjoyed her time on the *Star Wars* set. "I was the only girl in this sort of adolescent boy's fantasy, so it was fun," she said. "I liked the scene in *Star Wars* when we



was on Broadway in the chorus of *Irene*, which starred, again, mom. But Fisher next nabbed a movie on her own, seducing Warren Beatty in the landmark 1975 comedy *Shampoo*.

After studying drama in England, a teenage Fisher returned to her hometown of Beverly Hills and met with director George Lucas about a movie that was then called *The Star Wars*. "I went in and did an interview," she recalled. "He was interviewing with [director] Brian DePalma. Because [George] doesn't like to talk, Brian conducted the interview. When I met George, I think he said, 'Hello.' Then Brian talked and I talked, and then I went away. I had felt I made very little impression on or around him."

But she did. "He said he'd hired all of us because we had larger-than-life personalities," Fisher said, "and he was right."

did the swing across the chasm. We were so frightened. We thought surely we would hit the opposite wall and melt down its face."

For Fisher, the scale of *Star Wars*, combined with the size and style of her character, was all somewhat overwhelming. "I came into *Star Wars* straight from an English drama school—quite a jump," she said. "I played Leia Organa, who is a royal. That was a part I had never played and a type of acting I wasn't used to."

It took the actress a little while to get into her part. "Leia is angry, which is part of her strength, but not all of it," Fisher said. "She was very clear about her responsibilities toward her cause, the Rebellion, and that was it for her. That commitment didn't leave her any time for relationships. While it was okay for 'the boys' to be strong, that same strength made Leia seem, somehow, almost mean or sarcastic."

"Someday you're going to be wrong, and I just hope I'm there to see it."

—Princess Leia Organa to Han Solo

Despite her abrasive approach in *A New Hope*, Leia would lighten up in the episodes to come. "Throughout the whole trilogy," she said, "the characters are allowed to develop. I think that being the only gal among this society ruled by men, they did a great job of writing a strong female character. *Star Wars* was an introduction—more action than anything else. The characters were always reacting to something and swinging across chasms. The inter-relationships between the main characters were being established and only started to be developed in *Star Wars*."

Before returning to develop her character further, Fisher found herself skyrocketing to international fame when *Star Wars* became the highest-grossing movie of all time (up to that point) upon its release in 1977. She hosted *Saturday Night Live*, which led to her role in another hit, *The Blues Brothers* with SNL's Belushi and Dan Aykroyd. She appeared with former Beatle Ringo Starr in his bizarre made-for-TV movie *Ringo*, and she even sang in the infamous "Star Wars Holiday Special."

By the time she reported for work on the set of *The Empire Strikes Back* in 1979, Fisher and her co-stars were superstars—

Postcards From the Edge

These are the films, books, and TV programs that dedicated Carrie Fisher fans should save to their R2 units.

- 1975 *Shampoo*
- 1977 *Star Wars*
The Blues Brothers
- 1980 *The Empire Strikes Back*
Under the Rainbow
- 1983 *Return of the Jedi*
Garbo Talks
The Man with One Red Shoe
Hannah and Her Sisters
- 1987 *Postcards from the Edge* (novel)
Amazon Women on the Moon
- 1989 *When Harry Met Sally...*
The 'burbs
Postcards from the Edge (screenplay)
- 1990 *Surrender the Pink* (novel)
Soapdish
This Is My Life
- 1993 *Young Indiana Jones Chronicles: Paris, October 1916* (teleplay)
- 1994 *Delusions of Grandma* (novel)
Austin Powers: International Man of Mystery
Scream 3
- 2001 *These Old Broads* (teleplay)
Heartbreakers
Jay and Silent Bob Strike Back
Conversations from the Edge with Carrie Fisher (TV series)



but their approach to the work was even more intense under director Irvin Kershner. "The *Empire Strikes Back* was much more a film about people," she said. "It had more of an ambiance than *Star Wars*. While *Star Wars* was an introduction, *Empire* really developed the relationships of the main characters. Kershner required that everything in a scene 'work' beforehand. We rehearsed a lot more on *Empire*. Kershner was always willing to talk over this or that little bit of a scene to make it more comfortable for the actors." The hard work paid off, with Leia's chemistry with Han turning out to be particularly electric.

With *Empire* proving to be another blockbuster, Fisher next starred with Chevy Chase in the ill-fated, little-person-laden comedy *Under the Rainbow*, which bombed at the box-office but has maintained a dedicated cult following over the years. Fisher also used her time off

between *Star Wars* episodes to star as Thumbelina on Showtime's acclaimed *Faerie Tale Theatre*.

Fisher then returned to the *Star Wars* saga one last time, filming the movie that was initially going to be called *Revenge of the Jedi*, in 1982 and in which Leia dons a disguise as bounty hunter Boushh and later chokes Jabba the Hutt with a chain. The final episode turned out to be Fisher's biggest acting challenge yet, as the character sheds her caustic façade and displays a softer side when she discovers that Luke is her brother.

"Leia's character undergoes quite a change in *Jedi*," she said. "They found a way for her to be very nice while remaining strong and committed. Leia is quite feminine, and her character is as clearly defined as the boys are—and she even dresses like a woman. No longer the

Carrie Fisher

warrior. It's nice having a chance to work on a character that develops throughout the movies. The first film was a matter of adapting to a new style of acting. The second one, there was a lot of action to play. The third one was very challenging because I had to integrate being feminine and powerful without being angry all the time."

There were more practical challenges, too—especially when it came to wearing the slave bikini that fueled the fantasies of fans the world over. "It was a problem keeping it in place," Fisher said. "It drove the wardrobe person nuts."

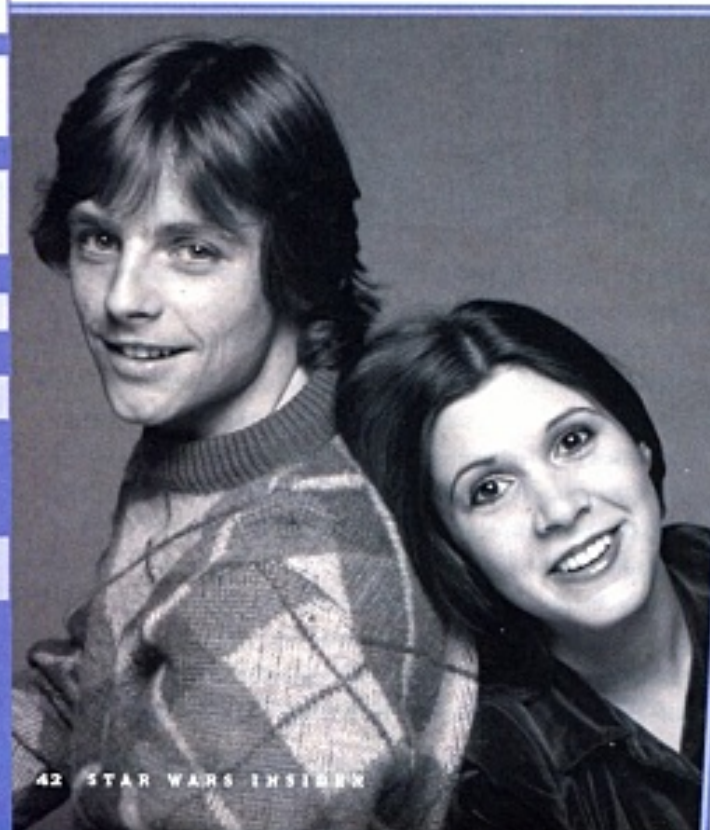
After *Jedi*, Fisher didn't attempt to follow up Princess Leia with roles in other mega-blockbusters. Instead, she spent much of the '80s taking parts in quirky comedies like *Garbo Talks* and *Amazon Women on the Moon*, as well as two teamings with Tom Hanks, *The Man with One Red Shoe* and *The 'burbs*. She won praise for her performances in *Hannah and Her Sisters* and *When Harry Met Sally...*, but she also spent part of the decade mired in cheesy B-movies with names like *Hollywood Vice Squad* and *The Time Guardian*.

That's because, unfortunately, Fisher was getting more attention for her colorful personal life, which in recent years she's managed to

put behind her. So when a book editor who had read an especially funny interview with Fisher asked if she'd thought about writing, the result was Fisher's first novel, *Postcards from the Edge*. The book pulled no punches when it came to describing the period of her life that led to her appearing in movies like *Hollywood Vice Squad*, and Fisher was hailed as an intelligent and insightful new voice in the writing world. The book won Fisher the prestigious Los Angeles Pen Award for best first novel.

Fisher found her niche, and although she appeared in the hit comedy *Soapdish* and the critically admired *This Is My Life*, she spent most of the '90s writing. After her first screenplay, an adaptation of *Postcards from the Edge*, turned into an Oscar-nominated box-office success, Fisher became one of Hollywood's hottest script doctors. Her second and third novels, *Surrender the Pink* (1990) and *Delusions of Grandma* (1994), were both bestsellers. The same year her third book was released, Fisher became a mother; her daughter Billie is now eight years old.

While Fisher remains active as a writer, penning magazine articles and writing the TV-movie *These Old Broads* (starring both her mother



and former stepmother, Debbie Reynolds and Elizabeth Taylor), she has recently returned to the public eye with her talk show, *Conversations from the Edge with Carrie Fisher*. She has also taken more movie roles recently, including *Scream 3*, *Heartbreakers*, and *Jay and Silent Bob Strike Back*.

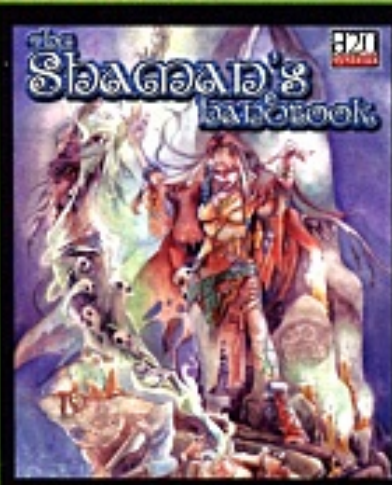
But would Carrie Fisher ever return to the *Star Wars* universe? "As an old, old woman," she told the Official *Star Wars* Fan Club back in 1984. "I think I would like to play one of the monsters."

She might still see herself as more beast than beauty, but generations of her fans know better. To them, Carrie Fisher will always be the feisty-yet-sensitive princess who brought peace to the people, laughter to the world, and a little bit of beauty to a galaxy in distress. 🌌

"Aren't you a little short for a stormtrooper?"

—Princess Leia Organa to Luke Skywalker

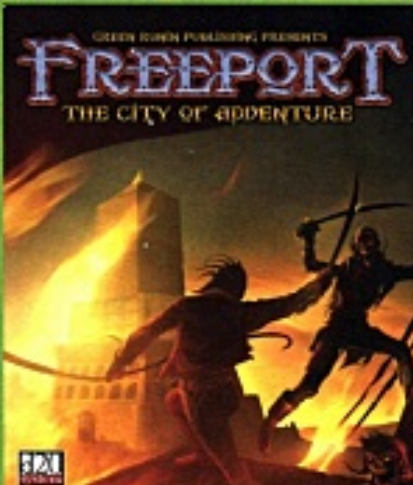
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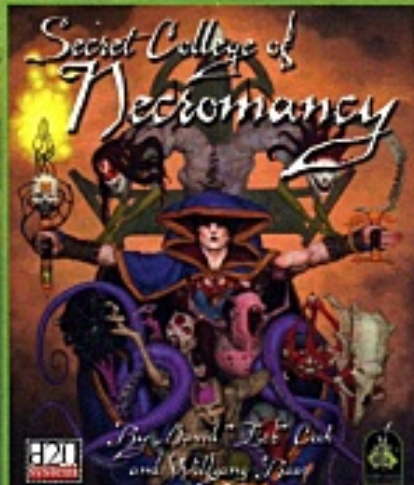


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LUKE SKYWALKER

You don't

Illustrated by Russell Uhlir



ALKER

need to see his identification.

From Jedi to Joker

Everything you know about Mark Hamill is wrong. Well, maybe not everything, but odds are a lot of it is. Consider the following evidence:

By Cory J. Herndon



"It looks like I'm going nowhere."

—Luke Skywalker to Aunt Beru

Exhibit A: The Wampa Attack

Most insider readers know for a fact that George Lucas felt he had to write that scene into the opening of *The Empire Strikes Back* to cover for young Skywalker's change of face. Others assert that, obviously, the scene was written to cover for the horrible accident Mark Hamill had while driving a Corvette. Whatever the case, it's common knowledge that the car wreck happened just before shooting was to begin on *Empire*, right?

Wrong, buster.

First, that Corvette thing was just a movie, *Corvette Summer*, in which Hamill co-starred with Annie Potts.

Second, that scene was filmed two years after Hamill's accident and successful plastic surgery. In a 1999 interview, Hamill related, "I broke my nose, but it didn't affect the filming schedule. It happened in early '77, and we didn't start working on *Empire* until '79 or so . . . I even asked George about it myself. He said 'No,' that Luke was always captured by the Wampa."

It's worth noting that the crash did cost Hamill a TV role, however: the oldest Bradford son on *Eight is Enough*—a show for which he'd already shot the pilot. He was replaced by Grant Goodeve.



Mark Hamill

Exhibit B: The Guyver

One of Mark Hamill's more notable post-*Star Wars* roles was that of Sean, the teen who became the mysterious hero, the Guyver, in the B-movie version of the comic of the same name. And, hey, didn't Hamill write a few issues of that comic, too?

Not hardly, although you would have had to see the semi-obscure movie to know that for sure. Hamill is in the movie all right—in fact, he gets turned into a giant cockroach for reasons too lengthy to detail here—but he's playing a CIA agent, not the kid.

The comic Hamill wrote with his cousin, Eric Johnson, is an original story about a costumed hero in the real world called *The Black Pearl*.

Exhibit C: Princess Carrie

Mark Hamill, excitable kid that he was at the time, was so worked up shooting the jubilant scene where Luke greeted Leia after destroying the *Death Star* that he shouted "Carrie!" instead of "Leia!" The goof remained in the film and is clearly audible.

Hamill said in a 1996 AOL chat, "The yelling 'Carrie' rumor is wrong, was always wrong despite the fact that it was printed in a book of film bloopers. . . . The actual phrase said was 'There she . . .,' as in 'There she is' as I was looking for the Princess in the crowd, and that's what I dubbed. Because the rumor was printed, people believe it, but I don't want to deny it too much, because that makes people believe it more."

Exhibit D: The Joker and the Trickster

Arguably, Hamill's most noted role since *Star Wars* is the Joker on Batman: The Animated Series and its progeny. The role came to Hamill because of his work as The Trickster, James Jesse, in the TV series *The Flash*.

The Trickster, while no doubt a Joker-esque character, had little if anything to do with Hamill's winning the choice part of the Clown Prince of Crime. According to an interview with Albuquerque's *Weekly Alibi*, Hamill had merely mentioned *The Simpsons* in an interview, and *Simpsons* voice casting director Andrea Romano, who also cast Batman, decided to offer Hamill a crucial role in the Mr. Freeze origin



episode "Heart of Ice." "They threw me that first episode, meaning I didn't audition," he told the *Alibi*. "I went in and played this sort of hypocritical business man [Ferris Boyle] who actually is the guy that's responsible for turning Mr. Freeze into Mr. Freeze."

Soon after, Romano asked whether he would like to read for a role in Batman as the Joker. Hamill told the *Alibi* that the inspiration of the Beatles and Mozart were what won him the part. "I looked at one little drawing of Joker and [thought of] the Blue Meanies from *Yellow Submarine*. I did have that laugh that I'd been doing for nearly a year as Mozart [Hamill starred in a touring production of *Amadeus*]. It was sort of a high-pitched giggle, but it was meant to really grate on the nerves. I just put a more maniacal, sinister spin on that."

And you thought you knew Mark Hamill.

Still, dedicated *Star Wars* fans know a lot more about Mark Hamill's career than most people, despite the near-universal cultural appeal

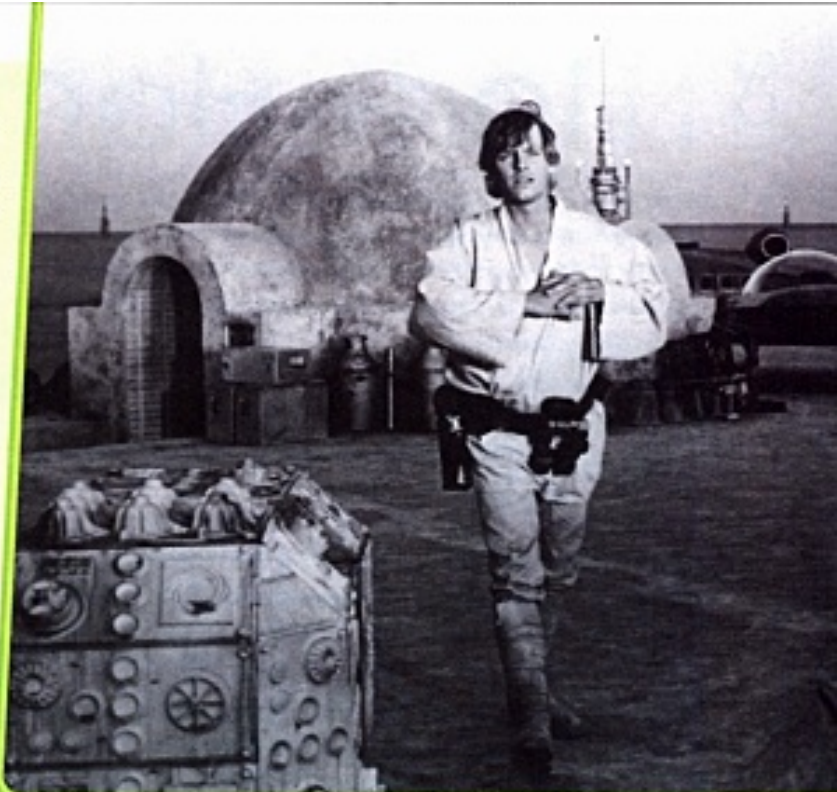
"You know that little droid is going to cause me a lot of trouble."

—Luke Skywalker on R2-D2

"My father didn't fight in the war.
He was a navigator on a
spice freighter."

—Luke Skywalker to Obi-Wan Kenobi

of the trilogy. Most casual *Star Wars* viewers probably believe that a terrible fate "befell" Mark Hamill. While Harrison Ford went on to blockbuster superstardom and Carrie Fisher became a best-selling writer, the baby-faced farm boy from Tatooine could never escape the cloak of Jedi Knight Luke Skywalker. Hamill took roles in computer games, cable movies, and cartoons to pay the bills. Some have even heard that he went back into (gasp!) musical theater. How could a young actor who showed so much promise not resent the success of the others?



Those who ask such questions are missing the point, although poking fun at such misconceptions led to Hamill's guest spot on *The Simpsons*. When Hamill finally did appear in Springfield, he did the show as himself in the episode "Mayored to the Mob", A.K.A. *The Bodyguard* episode.

Admittedly, some casting directors and more than a few producers might have dismissed Hamill as "that kid from *Star Wars*," but Hamill has refused to compromise—much—in his choice of jobs since saving the galaxy from the Empire. He's proudly pointed out, for example, that he's refused to take "Luke-clone" parts in quick attempts to cash in on the *Star Wars* phenomenon. Instead, Hamill has found that the financial security the role of Luke provided has allowed him to pursue work that he truly enjoys. Hamill, who wasn't allowed to read comics as a child, enjoys working in comic and comic-type features, even B-movies like *The Guyver*, John Carpenter's *Body Bags*, or *Village of the Damned*. *The Black Pearl* comic book began its existence as a screenplay, also showing Hamill's fascination with the medium.

As far as stage work is concerned (and despite *The Simpsons*, it bears mention that Hamill has not been doing dinner theater dressed as farm boy Luke), that classic episode of *The Muppet Show* was not too far off the mark: Hamill really is a talented song-and-dance man who loves the challenge and experience of live performance. He was the last actor

to play the titular character in the award-winning first run of *The Elephant Man* on Broadway, toured in *Amadeus*, and won a Drama Desk award for his original role in *Harrison & Hart*.

Whether it's a stage role of Mozart in *Amadeus*, a low-budget John Carpenter picture, a *Star Wars*-spoofing cameo in Kevin Smith's *Jay & Silent Bob Strike Back*, Mark Hamill's intent is to have fun doing what he loves.

From Tiger Beat to Tatooine

Mark Richard Hamill was born September 25th, 1951, in Oakland, California. The son of a US Naval officer, Mark—the middle child out of seven kids—moved frequently. He would later attribute this rootless childhood and its deleterious effect on his psyche at the time with giving him the ability to be a stable presence for his family as an adult.

When the family moved to Japan, Hamill attended his last two years of high school there and was student body president. He loved the experience and told *Seventeen* magazine in 1981, "I had independence—taxis were cheap, you could take trains all over the country, it was a real adventure."

After graduating from high school in Yokohama, Hamill's family moved back to California. He became more serious about acting while attending L.A. City College, and he made his first TV appearance on the

25 Years of the Force

Mark Hamill

old *Bill Cosby Show* back in 1970. From there, he took a string of supporting and guest-starring roles on cop shows like *Bronk*, *The FBI*, and *The Streets of San Francisco* (co-starring in the latter with Richard Hatch of *Battlestar Galactica*). During this period, Hamill also took a 9-month stint on *General Hospital* (his character was sent to a military academy) and a voice-over job on an animated version of *I Dream of Jeannie*. He also appeared on a pivotal episode of *The Partridge Family*, giving Laurie Partridge her first on-screen kiss and even joining the titular brood for a song.

Mark Hamill's first steady acting gig after *General Hospital* came in the form of a role in the short-lived comedy *The Texas Wheelers*. The future son of Anakin Skywalker portrayed the David Cassidy-esque teenage son of rascally patriarch Zack Wheeler, a character named "Doobie" (Doobie was lucky—he had siblings named Truckie, Boo, and T.J.). In addition to providing early work for future Oscar nominee Gary Busey and bug-eyed character actor Jack Elam, the series was the first sitcom to play without a laugh track. Despite good reviews (and the attention lavished on teen dream Mark by certain sectors of the press—see sidebar), the show was soon canceled.

The first role that won the young Hamill the credit he felt was his due was a potboiler called *Sarah T.: Portrait of a Teenage Alcoholic*. He played Ken, the boyfriend of star Linda Blair, a demanding part for which he received good critical notices. Still, a major hit eluded him, and he bounced from show to show, playing Schneider's klepto nephew on *One Day at a Time* and a despondent, homicidal youth in the Don Johnson/Robert Forster TV movie *The City*.

"They didn't know what to do with me," he'd said in a 1981 interview. "I wasn't a man. I wasn't a boy, I wasn't a teen-ager. I couldn't get an audition."

Hamill did get two high-profile roles after *Star Wars*, but both turned out to be major busts at the box office. Hamill's performance as a shell-shocked soldier opposite Lee Marvin in Sam Fuller's war epic *The Big Red One* received good reviews, but audiences stayed away. Likewise with *Corvette Summer*, your typical teen vehicle about a kid who restores a Corvette Stingray in high school shop, only to give chase when the car is stolen and taken to Las Vegas.

After *Empire* and the birth of the Hamills' son Nathan (who was born in England during shooting of *Return of the Jedi*), Mark did his best to step out from the glow of the lightsaber. He gained 25 pounds to play a cop in the Kristy MacNichol picture *The Night the Lights Went Out in Georgia*.

Still, it seemed producers couldn't see past the familiar face of the farm boy from Tatooine. As the Hamill family grew—son Griffin arrived just before the release of *Return of the Jedi*, daughter Chelsea five years later, in 1988—Mark stretched his acting muscles by turning to theater, computer games like *Wing Commander*, animation voice-overs, television guest spots, and diverse parts in unusual, if not too successful live-action films, usually with an emphasis on action.

Eventually, the natural mimic found himself gaining more and more voice-over work for cartoons and decided to focus on becoming a "utility player"—someone like the legendary Maurice LaMarche, Frank Welker, or Mel Blanc—who can portray a number of different



After a brief voice-only part in Ralph Bakshi's cult hit *Wizards* (he's the Keebler-esque Sean, king of the fairies), Hamill attended a cattle call audition for the role of Luke Skywalker. After testing with Harrison Ford, he landed the part that would change his life forever. After a visit to the dentist, he met a woman who would do much the same.

Family Guy

Marilou York, a former *Playboy* model turned dental hygienist, met Mark while the future Jedi was in the dentist's chair. They dated for a year and a half, then wed in 1978. They spent much of their early marriage on the road. In fact, Hamill spent so much time traveling and promoting *Star Wars* and *The Empire Strikes Back* that he feared the studio might be keeping him from trying out for other roles.

voices on demand. Mark soon found success in shows like *The Little Mermaid* series, *Swat Kats*, and *Bruno the Kid*.

Thanks to his work as the Joker, Hamill became a popular choice for villains on a number of other animated shows. While Batman's most dangerous foe is certainly Hamill's best-known cartoon villain, he also portrayed the Hobgoblin on *Spider-Man*, Maximus on *Fantastic Four*, Gargoyles on *The Incredible Hulk*, and Dr. Jak on *Phantom 2040*.

"Clock-Knocker?"

Today, Hamill has gone from being typecast for his success to simply being cast for his skills as a vocal performer. *Batman Beyond: Return of the Joker* featured a tour de force performance from Hamill, who aged the Joker's voice to play the Bat's nemesis once again in a two-hour

"If there's a bright center of the universe, you're on the planet that it's farthest from."

—Luke Skywalker to C-3PO

animated film that many have called the best *Batman* movie ever made—animated or not.

Hamill had long avoided spoofing the *Star Wars* films or taking a role too similar to Luke Skywalker—the closest was probably the cadet version of Christopher Blair in the animated series based on the Wing Commander PC games, but Hamill portrayed that character as a battle-weary veteran. He has always said that he felt he owed it to the fans and George Lucas not to belittle *Star Wars* in that way. As he told *Entertainment Tonight* last year, "there are so many . . . ultra-passionate fan[s] that know . . . 10 times more about those movies than I do, and I want to be really respectful of that."

Still, Hamill has finally become more than comfortable poking a little fun at his most famous role around the release of the Special Editions, perhaps as a result of doing publicity for the films that could tie into publicity for his *Black Pearl* comic. His appearance on Rosie O'Donnell's show ended with his kissing Rosie's Darth Vader mask for charity. An appearance on *Late Nite with Conan O'Brien* featured a sketch depicting Hamill talk-



ing to guys at a peep show about *Star Wars* for a dollar a pop. In a move reminiscent of Shatner's famous "Get a Life" sketch on *Saturday Night Live*, Hamill appeared in an SNL sketch that asked the question—if the actual Luke Skywalker were for sale on a shopping network, how much would he cost? And of course, there was *The Simpsons* episode "Mayored to the Mob."

The *Simpsons* episode—a broad parody of the movie *The Bodyguard*, featuring Homer carrying a lightsaber-wielding Hamill to safety from an ugly mob—also saw the now-prominent voice actor playing two other roles beside himself. Still it was the depiction of a "Springfield-verse" Mark Hamill doing a *Star Wars*-inspired *Guys & Dolls* while dressed as Luke and swinging a working lightsaber that proved to be Hamill's biggest take-off on Skywalker yet.

He Had the Beat

Before *Star Wars*, Mark Hamill, the teen heartthrob, frequently graced the small screen as well as the pages of periodicals like *Tiger Beat* and *T6*. We've collected the strangest, funniest, and downright weirdest here to save you the trouble—and pain—of reading through them all.

"Sure, Mark was upset when his series, *The Texas Wheelers*, was canceled. Everybody had such high hopes for it! Sure, Mark was a little hurt, a little sad for a couple of days after hearing he no longer had a series, but he didn't sit around and pout for long. That's just not like Mark!"

"Speaking about music, Mark plays the triangle and though he doesn't call himself a singer—with a soft and distinct voice like he's got—wouldn't you love to have him sing a song for you?"

—*Tiger Beat*, February 1975



"When Mark Hamill describes himself, he says he's not very tall."

"If it has to do with water, Mark's for it!"

—*Tiger Beat Summer Annual* 1977

"Mark really shines as 'Jerry,' a high school guy who'd rather be working on his car than on his studies. There's only one thing giving Mark's love for his car competition—and that's his girlfriend. Annie Potts plays the girl who's stolen Mark's heart—but can't seem to get him to love her as much as he loves cars!"

—*T6 Magazine*, July 1978,
"Corvette Summer"



"Didya know that Mark really hates cars? And that's not just because of the terrible accident he was in, he's always hated them."

—*T6 Magazine*, July 1978,
"Mark's Hates & Loves"



Until he met Kevin Smith, that is. The fan-favorite auteur (and raving *Star Wars* fan) cast Hamill and Carrie Fisher in *Jay & Silent Bob Strike Back*. Besides the obvious *Star Wars* connection of the movie's title, the film is littered with *Star Wars* references (along with healthy doses of *Batman* parody) and even features a climactic lightsaber duel between director Smith, playing Silent Bob, and Hamill, playing . . . well, it might be best to let Mark describe the part in his own words, culled carefully from the *Entertainment Tonight* interview to promote *Jay & Silent Bob*.

Mark Hamill

"There must have been a typo. I thought I was playing Clock-Knocker," Hamill told the infotainment show, "Everyone tells me it's something different."

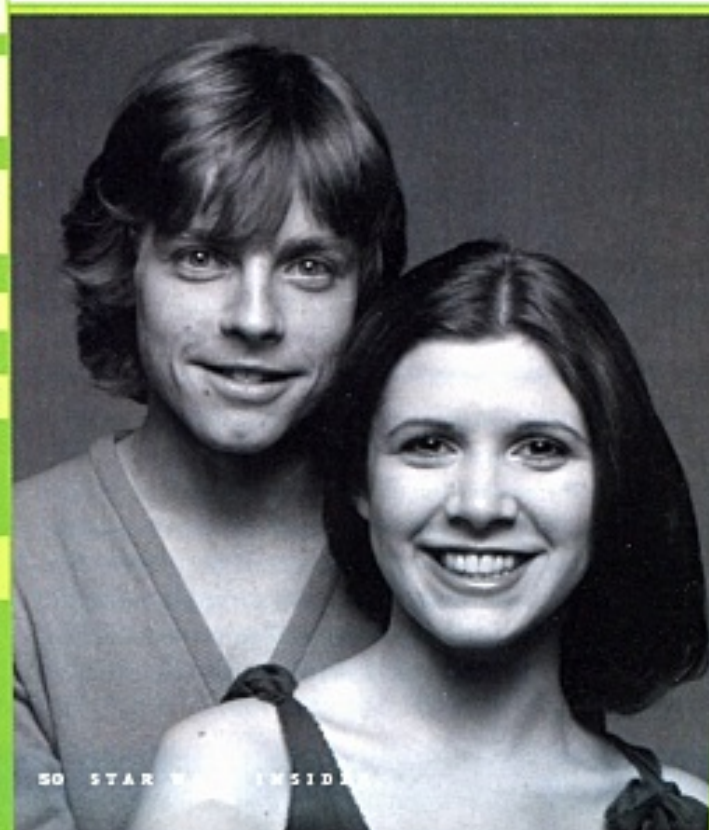
Out of respect for George Lucas, Hamill contacted the *Jay & Silent Bob* crew to make sure Lucas was all right with the spoof, especially considering Smith's talent for profanity in all its shapes and forms. Hamill told *ET*, "(Smith's people) said, 'Yes, as a matter of fact the only complaints (George) had'—I went 'Uh-oh, here we go'—were to make sure that we made the blades of lightsabers not conflict with the colors that he would use in his movie.'"

Run, Luke, Run

With *Jay & Silent Bob Strike Back* behind him, Hamill is free to focus his efforts on continued voice-over work. The one-time Jedi continues to play the Joker on Cartoon Network's *Justice League* series, recently performed in the video games *Icewind Dale: Heart of Winter* and *Soldier of Fortune II*, did numerous voices in the animated dog movie *Balto II*, and played the title character's half-brother Judah in the video sequel to *Prince of Egypt*, entitled *Joseph, King of Dreams*.

To hear and see Hamill, check out one of the syndicated shows on which he's become a recurring player—the Pamela Anderson action comedy *V.I.P.* (Mark plays Pam's uncle Ned) or the tawdry *Son of the Beach*, on which Hamill portrays "Divine Rod" Petrie.

With his writing partner Eric Johnson, Hamill also continues to press on with *The Black Pearl* and is currently working on turning the project into a video game. Ultimately, the man who was Luke Skywalker has one more role he wants to fulfill: director. Although his goal is to direct *The*



Black Pearl movie when it gets, he's appropriately enough undergoing a training stage at a late age. Hamill told *ET*, "I'm going to write and direct an episode of *V.I.P.* So I'm taking my little baby steps."

Of course, he's still keeping an eye on the new *Star Wars* films. While he was promoting *Jay & Silent Bob*, reporters asked Hamill his opinion of *The Phantom Menace*. He critiqued what he considered a missing element. "There was no voice of skepticism [in *The Phantom Menace*]. . . . Since everyone was so serious in [our films], we had Han Solo who would say, 'Whatever. I'm in it for the money, pal.'"

Pointedly, he adds, "That's constructive criticism. I just don't like these people who go off on Jar Jar. . . . I get real defensive."

Now you know something about Mark Hamill. ☺

"Between his howling and your blasting everything in sight, it's a wonder the whole station doesn't know we're here."

—Luke Skywalker to Han Solo

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AT ITS HEART, the *Star Wars* saga is a tale of heroes on quests—whether the hero is a Tatooine farmboy determined to rescue a beautiful princess or a slave with a chance to race his way to freedom. No matter what the tale, it often unfolds against the backdrop of a galaxy at war. Armies contend on the plains of Naboo or the ice fields of Hoth, and fleets of starships battle in the blackness of space.

In the Expanded Universe of comics, books, and videogames, no military unit is more famous than Rogue Squadron. Made up of a dozen of the hottest X-wing pilots to serve the Rebel Alliance, and later the New Republic, they fight everyone from pirates to the Empire to the Yuuzhan Vong. For most of its history, Rogue Squadron is led by Wedge Antilles, the only pilot to fly against both Death Stars. (Wedge trades his

X-wing in for a snowspeeder during *The Empire Strikes Back*.) Other members of the Hoth Rebels known as Rogue Group—Wes Janson and Hobbie Klivian—are also part of this famous squadron, as are many new characters never glimpsed in the movies. Their further adventures appear in a series of Dark Horse comics written by Michael A. Stackpole, as well as five novels by Stackpole and four more by Aaron Allston.

The Rogues are ace pilots with no shortage of derring-do, but they're also different from the heroes who normally take center stage in the *Star Wars* saga. Most aren't Force users destined to serve as fulcrums for the fate of the galaxy; rather, they're working-class heroes, loyal members of the military used to taking orders and performing difficult—or impossible—missions as best they can.

WHO'S WHO IN ROGUE SQUADRON

ILLUSTRATED BY SCOTT ROLLER

The Adventures of Rogue Squadron

Rogue, Red, and Wraith Squadrons appear in a number of *Star Wars* tales, but the following comics and books focus on the pilots:



BY JASON FRY

QUADRON

- *X-Wing Rogue Squadron: The Rebel Opposition* issues #1-4 (Dark Horse Comics, 1995)
- *X-Wing Rogue Squadron: The Phantom Affair* (Dark Horse Comics trade paperback, 1997)
- *X-Wing Rogue Squadron: Background Tatooine* (Dark Horse Comics trade paperback, 1998)
- *X-Wing Rogue Squadron: The Warrior Princess* (Dark Horse Comics trade paperback, 1998)
- *X-Wing Rogue Squadron: Requiem for a Rogue* (Dark Horse Comics trade paperback, 1999)
- *X-Wing Rogue Squadron: In the Empire's Service* (Dark Horse Comics trade paperback, 1999)
- *X-Wing Rogue Squadron: Blood and Honor* (Dark Horse Comics trade paperback, 1999)
- *X-Wing Rogue Squadron: Mosquerade* (Dark Horse Comics trade paperback, 2000)
- *X-Wing Rogue Squadron: Mandatory Retirement* (Dark Horse Comics trade paperback, 2000)
- *X-Wing: Rogue Squadron*, Michael A. Stackpole (Bantam, 1996)
- *X-Wing: Wedge's Gamble*, Michael A. Stackpole (Bantam, 1996)
- *X-Wing: The Krytos Trap*, Michael A. Stackpole (Bantam, 1996)
- *X-Wing: The Bacta War*, Michael A. Stackpole (Bantam, 1997)
- *X-Wing: Wraith Squadron*, Aaron Allston (Bantam, 1998)
- *X-Wing: Iron Fist*, Aaron Allston (Bantam, 1998)
- *X-Wing: Solo Command*, Aaron Allston (Bantam, 1999)
- *X-Wing: Isard's Revenge*, Michael A. Stackpole (Bantam, 1999)
- *X-Wing: Starfighters of Adumar*, Aaron Allston (Bantam, 1999)

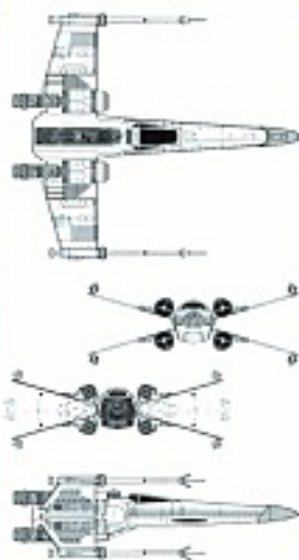
ROGUE SQUADRON

Rogue Squadron's traditions go back to Red Squadron, which returned from the Battle of Yavin with Luke Skywalker and Wedge Antilles as the lone survivors. Skywalker took command of the fighter group shortly before the Battle of Hoth; after that escape, he came up with the idea of an elite fighter squadron that would be able to take on any mission. With Luke concentrating on his Jedi training after *The Empire Strikes Back*, command of Rogue Squadron fell to Wedge. (Wedge continued to defer to his friend when Luke flew with the group, however.) At the Battle of Endor, Rogue Squadron was renamed Red Group in tribute to the brave pilots who died at Yavin. Following *Return of the Jedi*, Wedge and Tycho Celchu commanded a changing roster of pilots, and Wedge found himself touring the galaxy as the New Republic propaganda machine played up the squadron's exploits. More than two years after the Battle of Endor, the New Republic directed Wedge to rebuild the legendary unit with the galaxy's best pilots.



WRAITH SQUADRON

After the Bacta War, described in Mike Stackpole's *Rogue Squadron* books, Wedge decided the New Republic needed a squadron whose pilots could also serve as commandos in ground operations. If the Rogues were lightsabers in the fight against darkness, the Wraiths were vibro-blades for use in back alleys. Wedge put together his new squadron from pilots no one else wanted, and Admiral Ackbar made him a bet: Wedge had three months to prove the Wraiths' worth, and if Ackbar thought he'd failed, Wedge would have to join his advisory staff as a general. Wedge's gamble succeeded. The Wraiths were key players in the battle against Warlord Zsinj as portrayed in Aaron Allston's *Wraith Squadron* series.



The Incom T-65

Popularly known as the X-wing for its split-wing design, the Incom T-65 is the legendary warhorse of the Rebellion. Other fighters in Alliance service might be better at some things—A-wings are faster, B-wings pack more punch, and Y-wings are tougher—but the X-wing offers the best overall combination of strengths. As the X-wing neared production, the Imperial Security Bureau accused many top managers and designers at Incom of being Rebel sympathizers. The shipwrights went into hiding, taking the X-wing prototypes with them. Eventually they did join the Rebellion, where they set up secret manufacturing plants to produce small production runs of X-wings.

Wedge Antilles

One of the greatest heroes of the Galactic Civil War, Wedge was raised in the Corellian system, where he worked on his parents' refueling station in high orbit. When he was 17, his parents were killed when the pirate ship *Buzzer* cast off from the station during refueling, starting a fatal fire. Wedge became a freighter captain, often hauling Alliance cargos that family friend Booster Terrik sent his way, then heeded the Alliance's call for fighter pilots. He is a veteran of countless battles against the enemies of the Alliance and the New Republic, including Yavin (where he had to leave the endgame with a damaged fighter), Hoth, Endor (where he and Lando shared the kill of the second Death Star), Bakura, Coruscant, Thyferra, Selaggis, Sluis Van, and Bilbringi. He eventually married Iella Wessiri, Corran Horn's former partner in CorSec, and they have two daughters.

RED SQUADRON



Biggs Darklighter

Luke Skywalker's best friend on Tatooine, Biggs earned his pilot stripes in Beggar's Canyon, then trained at the Academy under Baron Soontir Fel. He and classmate Derek Klivian mutinied, escaping on the freighter *Rand Eclyptic* and joining the Rebellion. Biggs was assigned to Yavin 4, where he was reunited with Luke and acquired the callsign Red Three. Darth Vader killed Biggs during the battle of the first Death Star.

Garven Dreis

This veteran pilot served as Red Leader in the Battle of Yavin and led the first X-wing attack run on the Death Star's exhaust port. He launched a pair of proton torpedoes, but they only impacted on the surface, shaking the station but dealing no serious damage. Moments later, Garven's fighter was blasted by Darth Vader and plowed into the Death Star.



Cesi "Doc" Eiriss

A Twi'lek female, "Doc" had the callsign Red Four before the Battle of Yavin. She was killed fleeing Commenor, where she helped secure a shipment of astromechs for the Alliance. Doc appears in *X-Wing Rogue Squadron* Issue #1/2, which was reprinted in the *Requiem for a Rogue* trade paperback.

Commander Narra

Narra flew at Yavin with Renegade Flight and took command after Red Leader's death. He was killed at Derra IV shortly before the Battle of Hoth, after which Luke Skywalker took over the Hoth fighter group. He appears in the radio dramatization of *The Empire Strikes Back*; his protocol droid, the white-bodied K-3PO, appears in the Rebel Base during the movie.



Jek Porkins

Porkins learned his piloting skills hunting sink crabs in a skyhopper on Bestine IV. He'd just gone into business for himself as a free trader when the Empire forced Bestine's small population to vacate the planet. Porkins joined the Alliance, serving in Tierfon Yellow Squadron before being summoned to Yavin. He was killed over the Death Star, where his callsign was Red Six.

Luke Skywalker

A farmboy from Tatooine, Luke dreamed of becoming a pilot at the Imperial Academy. He was forced to come of age when the Empire killed his family in search of a pair of droids from the Blockade Runner *Tantive IV*. After rescuing Leia Organa from the Death Star, he was assigned an X-wing fighter and the callsign Red Five for the climactic battle above the planet



WHO'S WHO ROGUE SQUADRON

Yavin. With the help of the Force, he destroyed the space station and saved the Alliance. He later fought at the Battle of Hoth, and while increasingly dedicated to becoming a Jedi Knight, would occasionally fly with his fellow pilots in Rogue Squadron.

ROGUE SQUADRON: THE BATTLE OF HOTH

Wes Janson

Rogue Squadron's muscular enforcer, Wes served as Wedge's gunner during the Battle of Hoth, as one of his wingmen at Endor, and as second-in-command of Wraith Squadron. A native of Taanab, he received the Alliance's highest order for gunnery during his time at Tierfon Fighter Base. Most of his experience behind the stick of an X-wing came after the Battle of Hoth, but Janson proved so adept that he became a revered flight instructor. He was transferred to Yavin before the Death Star battle, but he couldn't go because he was sick with Heskken Fever. Porkins went instead and died above the Death Star.



Derek "Hobbie" Klivian

A former Imperial cadet, he joined the Alliance with Biggs and flew at Hoth, Endor, and Bakura. (He's the pilot in *The Empire Strikes Back* who's skeptical of Princess Leia's evacuation plan.) A native of Ralltiir, Hobbie was beloved by the Rogues for his vast experience behind the stick of an X-wing and kidded for his apparent taste for the healing agent bacta, in which he was dipped after any number of crashes and close calls. He served as Rogue Squadron's second-in-command under Tycho Celchu when Wedge put together Wraith Squadron.

Dack Ralter

Dack died serving as Luke's snowspeeder gunner on Hoth. Born on the penal colony of Kalist VI, Dack escaped at the tender age of 17 with the help of an imprisoned Rebel pilot known as Breg. He fled aboard a stolen ship with the wounded Breg and was able to make his way to Tierfon Base despite being a green pilot—a display of innate ability that earned him a place with the Rebels.



Zev Senesca

Zev rescued Han Solo and Luke Skywalker after a night in the snows of Hoth, only to die in the assault on Echo Base. Born on Kestic Station, his parents were free traders who ran arms for the fledgling Rebellion. Zev joined the Alliance as soon as he came of age, but he made the mistake of telling a friend about his family's Rebel ties. The friend turned out to be something else entirely; Zev's parents were killed when the Imperial Star Destroyer *Merciless* destroyed Kestic Station.



ROGUE SQUADRON: THE EARLY YEARS



Feylis Ardele

A cadet from the Commenor Militia and a skilled TIE pilot, Ardele saw her family killed after a business rival of her father's accused him of being a Rebel sympathizer. As a Rogue, she became romantically involved with the Illodian pilot Avan Beruss. She first appears in *The Warrior Princess*.

Tycho Celchu

Introduced in "The Rebel Opposition," Celchu was born on Alderaan and became a pilot in the Empire's service. He was speaking to his family on his homeworld when the transmission suddenly ended; later, he discovered the Death Star's attack had killed his family and his fiancée. He deserted and joined the Rebellion, fighting at Hoth and flying an A-wing at the Battle of Endor. He served as Wedge's second-in-command in Rogue Squadron's early years, but he was captured on a covert mission to Coruscant and sent to the feared Imperial prison known as Lusankya (which later turned out to be a Super Star Destroyer buried beneath Coruscant). Tycho escaped, but the New Republic feared that Imperial Intelligence had turned him, and he was forced to live under security restrictions while serving as the reformed Rogues' executive officer. He was arrested for treason after Corran Horn disappeared on Coruscant; the situation looked hopeless until Horn returned from the Lusankya with information that acquitted Tycho and restored the Alliance's trust in him. Over a number of missions, Tycho developed a romantic interest in the enigmatic special-forces operative Winter.



Baron Soontir Fel

Perhaps the Empire's greatest TIE fighter pilot, Fel instructed Tycho Celchu, Biggs Darklighter, and Hobbie Klivian at the Imperial Academy. After Darklighter and Klivian mutinied, Fel was exiled to the lackluster 181st Imperial Fighter Wing. He revived it and was decorated on Imperial Center, where he met and wed Wynssa Starflare, the holo-name of Wedge Antilles' sister Syal. He fought against Rogue Squadron at the Battle of Brentaal and was captured but agreed to join them in

exchange for the squadron's help locating his wife. He flew with the squadron before returning to Imperial service under Grand Admiral Thrawn. Fel is first encountered in the series in *The Empire's Service*.

Xarcc Huwla

A Tunroth from Saloch, she joined the Rogues shortly before the Battle of Brentaal—and immediately requested a transfer, worried about the squadron's high death rate and the Alliance's habit of throwing it at apparently impossible problems. While Wedge stalled, Xarcc racked up kills against Baron Fel's Imperial 181st and bonded with her fellow Rogues. After that, she spoke no more of transfers.



Ibtisam

A female Mon Calamari, Ibtisam proved herself as a pilot and ground operative in the Eiattu campaign. Her B-wing was shot down at Endor, and she spent 12 hours adrift in space, after which she took a lengthy psych leave before joining Rogue Squadron. She struck up a friendship with the Quarren Nrin Vakill despite the history of enmity between their two species. That friendship showed clear signs of becoming something deeper when Ibtisam was killed over Clutric. She first appears in *The Warrior Princess*.

Plourr Ilo

A bald roughneck with a deep suspicion of flight mechanics, Plourr served as a technician aboard the Mon Calamari flagship *Home One* at Endor, after which she became a snubfighter pilot. Her secret was that she was actually Ispourrdacantha Estillo, the sole surviving member of Eiattu's royal family. She and the Rogues became embroiled in a brutal civil war on Eiattu, after which Plourr brought Eiattu into the New Republic as its ruler. She first appears in "The Rebel Opposition."



Elscor Loro

A leader of the Cilpar Resistance with her husband Throm and their Wookiee companion Groznik, Loro became a member of Rogue Squadron in "The Rebel Opposition" but was unable to shake the horror of Throm's death and that of Groznik at Mlsst. Wedge dismissed her after a campaign on Tatooine, but he provided her with confiscated weaponry with which she could create her own Rebel cell. She later organized Thyferra's Ashern, made up of Vratix warriors, into a resistance movement in the fight against Ysanne Isard.

Dllr Nep

A Sullustan with preternaturally keen ears and a fondness for music, Dllr first appeared in "The Rebel Opposition" and flew with the Rogues at Cilpar, Mlsst, and Eiattu. He was captured during the Malrev incident by the Devaronian Force adept Cartariun, who had used an ancient Sith temple to create corrupting dreams and visions. Kept alive only by Sith magic, he managed to break the spell and form a telepathic link with fellow Rogue Herian l'ngre, whom he guided on a suicide mission that ended both their lives and destroyed the temple.



Nrin Vakill

A florid and courtly Quarren introduced in *The Warrior Princess*, Nrin often flew an unwieldy recon X-wing, a ship known as a snoopscout. He became a close friend of Ibtisam, only to see her die over Clutric. After Ibtisam's death, Nrin became a pilot trainer, though he still flew occasional combat missions.



ROGUE SQUADRON: THE LATER YEARS



Pash Cracken

The son of Alliance legend Airen Cracken, Pash entered the Imperial Academy under a fabricated identity and led his entire wing in defecting to the Alliance on his first assignment after graduation. He took a reduction in rank to become a Rogue after the Battle of Borleias. The red-haired pilot served well during his brief stint but had to overcome his fellow pilots' suspicions that he was reporting the squadron's doings to his famous father.

Gavin Darklighter

A cousin of Biggs Darklighter, Gavin was tapped for Rogue Squadron when he was just 16 and as green as the foam on Lomin ale. He grew up fast, learning the twists and turns of alien politics during the Rogues' covert mission to Coruscant. There he became romantically involved with the Bothan Asyr Se'lar, who would later join the squadron and apparently die at Corvis Minor. Gavin was the creator of Rogue Squadron's unofficial emblem—a 12-pointed red star with the Alliance crest in blue at the center and an X-wing at each point. At the time of the Yuuzhan Vong invasion, he was the Rogues' commanding officer.



Erisi Dlarit

A human female from Thyferra, Erisi's family was allied with the Xucphra corporation. She was beautiful, with short black hair and sapphire-blue eyes, but the "bacta queen" also showed she was possessive and ruthless in pursuing what she wanted—such as Corran Horn. Erisi turned out to be an Imperial mole, sabotaging Horn's fighter and delivering him to Ysanne Isard. After Isard became Thyferra's leader, Erisi flew with Elite Squadron, the best fighter wing of the Thyferran Home Defense Corps, against the Rogues. During the Battle of Thyferra, Corran Horn shot her down and killed her.

Inyri Forge

The little sister of Lujayne Forge, who was killed after a brief time with the Rogues, Inyri became enthralled by the spice smuggler Zekka Thyne on Kessel and accompanied him offworld—to her parents' dismay—when he was released. She broke with him in stunning fashion, however, shooting him when he tried to betray the squadron on Coruscant, and then she became a Rogue herself. She was still a Rogue when the Yuuzhan Vong invaded the galaxy.



Corran Horn

Corran was first encountered in *Blood and Honor* as a young member of the Corellian Security Force; later, he joined the re-formed Rogue Squadron. He was captured after crash-landing on Coruscant but resisted Ysanne

WHO'S WHO ROGUE SQUADRON



Isard's attempts to make him into an Imperial agent. After escaping from the Lusankya, he discovered that his real grandfather was the Corellian Jedi Master Nejaa Halcyon—a heritage he would later explore with the help of Luke Skywalker. He married the smuggler Mirax Terrik, daughter of the legendary Corellian smuggler Booster Terrik—who had been sent to Kessel by Corran's father. Corran proved a devoted son-in-law even if Booster never truly shook off his unhappiness with Corran's father, Hal Horn.



Bror Jace

A human male from Thyferra, this blond, blue-eyed pilot's skills were matched only by his Star-Destroyer-sized ego. Jace was the scion of a family that owned a large amount of stock in Zaltin, a bacta company that was the chief rival to Imperial-leaning Xucphra. Called back to Thyferra for a relative's death, he never arrived and was reported killed. It turned out that Jace had staged his own death and gone underground with the Thyferran resistance; he later joined back up with the Rogues before heading up the formation of a fighter wing to defend his homeworld.

Aril Numb

The sister of Rebel hero Nien Numb, Aril was originally selected as the re-formed Rogue Squadron's executive officer but was passed over by Wedge in favor of Tycho Celchu. She was admitted to the squadron after the Battle of Borleias as a pilot.



Ooryl Qrygg

This Gand male served as Corran Horn's wingman, introducing the Corellian to the oddities of Gand honor and "name reduction": Ooryl Qrygg referred to himself as Ooryl when he had accomplished something admirable, but called himself Qrygg when he felt he had been lacking—and called himself only Gand when he was truly mortified. His growing reputation brought him to the attention of the Elders of Gand, who sent three *ruetsavil*—roughly, "observers"—to chronicle his actions. He was declared *janwaine* for his heroism at Thyferra, allowing him to refer to himself as "I"—a true honor among the Gand.

Asyr Se'lar

A Bothan female, Asyr lived in Coruscant's Invisible Sector when the Rogues infiltrated the planet. She helped the Rogues liberate Coruscant and battle the Krytos virus, winning a place with the Squadron. That brought her to the attention of the Bothan politico Borsk Fey'lya, who tried to use her for his own ends. She refused him and remained loyal to her squadron mates.



however. Later, she and her lover, Gavin Darklighter, tried to adopt children, but Fey'lya blocked their attempt. Asyr was apparently killed at Corvis Minor, but she secretly escaped to a Bothan colony world to assume a new identity and work to change her species' society.



Riv Shiel

A black-furred Shistavenan from Uvena III, Riv earned an Imperial death mark when he slew a stormtrooper squad trying to apprehend him. (The team had him confused with the Rebel scout Lak Sivrak, glimpsed in the Mos Eisley cantina.) Wounded at Borleias and later struck down by the Krytos virus, he returned to duty with the Rogues but was killed near Thyferra.

Nawara Ven

A Twi'lek male and a former lawyer, Nawara defended Tycho Celchu when the Alderaanian was falsely charged with betraying and murdering Corran Horn. He was also instrumental in Rogue Squadron's trip to Ryloth to fetch ryl'kor, vital to the cure for the Krytos virus. In Basic, Nawara's name translates as "silver tongue." He was shot down by Erisi Dlarit over Thyferra and injured too badly to return to the cockpit, but he continued to serve as the Rogues' executive officer.



out of his catatonia by re-enacting the Graven disaster in simulators, and at ESSION he shot down the Imperial admiral who had devastated the Talons. He became involved with squadron mate Lara Notsil but snapped when it turned out Lara was actually the Imperial agent who'd sent the Talons to their deaths. Donos worked through the crisis and was reactivated before the Battle of Selaggis. When the Wraiths became an intelligence unit, he joined Rogue Squadron.



Hohass Ekwesh

A Thakwaash male, "Runt" could fit into an X-wing cockpit only because of his small stature. Like all Thakwaash, he used multiple personalities for different tasks; unfortunately for Runt, his pilot personality was unstable and got him kicked out of several units. His wingman Kell Tainer helped Runt keep his pilot personality under control, and he became a valuable member of the squadron.

Garik "Face" Loran

Black-haired with emerald eyes, this human male from Pantolomin was a child star in Imperial holodramas. Because of the propaganda he had helped create, ex-Alliance extremists kidnapped him. When Face was caught in the crossfire between the extremists and Imperial commandos, a blaster bolt scarred his face. Reported dead, he made his way to the Alliance but decided to keep the scar as a reminder. As a Wraith, his acting ability and skill with languages were huge assets, particularly during a long campaign in which Face impersonated an Imperial captain. After Ton Phanan died on Halmad, Face got a copy of his friend's will and found Phanan had left him everything—provided he remove the scar. Face bowed to his friend's last wish.



WRAITH SQUADRON



Jesmin Ackbar

A communications expert, this Mon Calamari female was Admiral Ackbar's niece and graduated top of her class. Commanders were scared of endangering her, however, and assigned her to routine missions or desk jobs. Chafing under these restraints, Jesmin made her way to the Wraiths, hoping for some action. She got more than she bargained for and was killed in the M2398 system.

Castin Donn

Wraith Squadron's second computer specialist was a Coruscant native whose slicer group rebroadcast the Alliance's HoloNet feed of the destruction of the second Death Star—only to see stormtroopers mow down a crowd that cheered the Emperor's death. Donn assumed a false identity, served the New Republic as a code slicer for the fleet, and then became a pilot trainee. As a Wraith, he infiltrated Warlord Zsinj's *Iron Fist* but was ultimately captured and killed.



Myn Donos

Donos earned the coveted Corellian Bloodstripe as an elite sniper before becoming a pilot. He was the one member of Talon Squadron to escape an Imperial ambush at Graven Seven. The incident haunted him: When his R2 unit Shiner was destroyed at M2398, Donos became nearly catatonic. His squadron mates managed to shake him



Lara Notsil (Gara Petothel)

Born Gara Petothel on Coruscant, this Imperial agent found out the hard way that juggling different identities can be hazardous to one's peace of mind. Her first secret identity was Kinney Slane, a Coruscant student. Later, she escaped from a deep-cover assignment within the New Republic to serve with Admiral Trigit under Warlord Zsinj. There she helped arrange the ambush of Myn Donos' Talon Squadron. When Trigit died at ESSION, Gara posed as Lara Notsil, his unwilling mistress, and so escaped prosecution. As Lara, she helped the New Republic expose a crooked colonel and was accepted into Wraith Squadron. She became involved with Myn Donos, but her intelligence training began to slip. When Face Loran confronted her during a mission at Kidriff Five, Myn Donos overheard and discovered that she was the agent who had betrayed his squadron. He tried to kill Lara and was stopped only by Face's intervention. Lara escaped to rejoin Zsinj, but not before telling the Wraiths she'd never betrayed them and never would. She did betray Zsinj and was apparently killed at Selaggis. Later, however, Donos received a message from Lara awaiting him on Corellia.

Dia Passik

A Twi'lek female from Ryloth, Dia was the property of a wealthy Coruscant entrepreneur and persuaded several of his pilots to teach her to fly. She

then stole an armed shuttle and vaped her former owner's space yacht. On the Wraiths' mission to infiltrate the Iron Fist, she passed Zsinj's test and saved the unit by agreeing to shoot the captured Castin Donn. Although she knew he was already dead, the guilt nearly drove her to suicide. Face saved Dia from killing herself, and the two became romantically involved.



Ton Phanan

A human male with an eye for the ladies, Phanan lived his life in an even more-vulnerable fashion than most fighter pilots. When he joined the Wraiths, he already had a mechanical leg and a prosthetic shell over part of his face, the legacy of an allergy to bacta and injuries suffered as a doctor on a frigate during the Battle of Endor. During the squadron's undercover mission to Halmad, Phanan was shot down. Although Face Loran found him, Phanan was badly injured and died on the planet.



Voort saBlinring

A Gamorrean male known as Piggy, saBlinring was hardly typical of his species: smart, mathematically astute, and possessed of rigid self-control. He was the product of an Imperial-sanctioned experiment by Blinring Biomedical Product to design Gamorreans for use in espionage. (Piggy was the only such experiment who didn't commit suicide.) One of his creators ran Piggy through flight-simulator training and helped him escape the Blinring compound. Piggy became a Wraith after facing court martial for striking a superior officer—something he hadn't actually done—and thrived in the unit.



Falynn Sandskimmer

A dark-haired human female from Tatooine, Falynn Sandskimmer was a Y-wing ace in New Republic service. Her career was in the Inclinator, for she had a history of insubordination. Falynn was killed flying a TIE fighter at the Battle of Ession, but not before crippling the Star Destroyer Implacable.



Tyria Sarkin

A tall blonde human female from Toprawa, Sarkin served as an Antarian Ranger and demonstrated some basic skills with the Force. Luke Skywalker regretfully informed her she would not progress far as a Jedi. Tyria was in danger of washing out of a New Republic pilot-training squadron when her superior officer offered her a deal: He'd raise her low scores if she agreed to help him steal an X-wing. When Tyria refused, the officer revealed that he'd already been falsifying her scores, and she would have washed out long before if he hadn't done so. If she ratted him out, he promised her real scores would be revealed. Tyria neither helped him nor turned him in, graduated at the bottom of her class, and soon became a Wraith. She became romantically involved with Kell Tainer and continued to improve with the Force.



WHO'S WHO ROGUE SQUADRON

Kell Tainer

A human male from Sluis Van, the handsome Tainer seemed right out of a holodrama, complete with a painful family history. Tainer's father had served in the Tierfon Yellow Aces with Wes Janson and Jek Porkins. When he panicked on a freighter-escort mission, Janson was forced to shoot him down. Tainer showed his skills on flight simulators and became a fighter pilot, but two crash-landings left him a near-washout and a candidate for the Wraiths. He performed well with the Wraiths, winning the Kalidar Crescent for his efforts to save Jesmin Ackbar, but he continued to battle his fears, even briefly leaving the fight at Ession before returning to the fray. He became involved with squadron mate Tyria Sarkin.



Eurisk "Grinder" Thr'ag

A silver-furred Bothan male, Grinder served as the Wraiths' code-slicer, simulating communications from Captain Zurel Darillian (actually Face Loran) to Warlord Zsinj, among other things. He became the squadron's prankster, but a misadventure with a Storini Glass Prowler brought him to the attention of Phanan and Loran, who outpranked him so thoroughly that he was put in his place. For all his code-slicing expertise, Grinder was only a mediocre pilot; he was killed at Ession.



THE ROGUE'S SAGA CONTINUES

Jaina Solo

With Han Solo for a father, Luke Skywalker for an uncle, and Anakin Skywalker for a grandfather, it's no surprise that Jaina Solo turned out to be a hot-shot pilot. She joined Rogue Squadron as a teenager during the Yuuzhan Vong invasion and quickly earned the callsign Sticks.



TEST YOUR KNOWLEDGE

1. According to Luke Skywalker, what's the average length of a womp rat?
2. During the Battle of Hoth, what was Luke Skywalker's call sign?
3. What problem with the snowspeeders prevented Han from taking one to search for Luke?
4. What was Wedge Antilles' call sign in *Return of the Jedi*?
5. In *Return of the Jedi*, where does the Rebel fleet assemble for the attack on the Death Star?
6. From the X-Wing comic series, what is the name of the physicist who composed the music for "Ghost Jedi"?

ANSWERS: 1. Two meters. 2. Rogue Leader. 3. Rebel technicians were having trouble adapting them to the cold. 4. Red Leader. 5. Sullust. 6. Nicotrius.

A CAST OF

THE MAKING OF

THE NEW ESSENTIAL GUIDE TO STAR WARS CHARACTERS

The biography program *Behind the Music* is the #1 show on the cable network VH-1. Its signature style—chronicling the highs and lows of pop-culture icons with mock gravitas—has become so ubiquitous it's been copied by scores of imitators and deftly parodied on *The Simpsons* and on *starwars.com* (with the featurette "R2-D2: Beneath the Dome"). But the popularity of the biography genre isn't just attributable to the lure of celebrity. We love people, whether or not they're famous.

The *Star Wars* movies have always understood this. On a superficial level they're known for their razzle-dazzle special effects, but they've endured for a quarter century on the evergreen appeal of their characters. Figures such as Luke Skywalker, Han Solo, and Obi-Wan Kenobi exist on a shared cultural plane—even if you've never seen a *Star Wars* movie, you know who they are.

The Expanded Universe of books, comics, and games has followed the same character-centric philosophy. The first spin-off novels were subtitled "From the Adventures of Luke Skywalker." Han Solo has inspired six books about his life, while Wedge Antilles and Boba

Fett have spawned fan cults. Mara Jade, a character who has never graced a movie screen, ranked #20 on an *Insider* poll of readers' all-time favorite *Star Wars* characters.

It's clear why Del Rey and Lucasfilm, in 1995, chose to inaugurate their Essential Guide series with *Star Wars: The Essential Guide to Characters*. It's also evident that the original edition is ripe for revision. Since 1995, many new chapters have been added to the saga, including a couple of little movies called *The Phantom Menace* and *Attack of the Clones*. In addition, a library's worth of Expanded Universe stories—from *Shadows of the Empire* to *The New Jedi Order*—have fleshed out five thousand years of the *Star Wars* back story. Thanks to the completely revised and updated *New Essential Guide to Characters*, you can find out everything you ever wanted to know about the celebrities inhabiting that galaxy far, far away starting May 2002.

The New Essential Guide to Characters is a bit of a Frankenstein's monster, incorporating pieces from manuscripts long gone. In 1998, I started writing *The Essential Guide to Episode I*, a catchall book intended to detail the new characters, vehicles, weapons, planets, droids,

and aliens that had been introduced in *The Phantom Menace*. At the same time, writer Haden Blackman was working on *The Episode I Technical Journal*, a manual for gearheads wanting to know the torpedo payload of a Naboo starfighter. When it was determined that the two projects would wind up covering much of the same ground, Lucasfilm and Del Rey decided to combine them into the ambitiously titled *The Ultimate Guide to Episode I*.

Haden and I worked on meshing our material until late 2000, when the project changed direction again. It no longer made sense to focus on a single movie, not with *Attack of the Clones* on the horizon and so much news revealed in the Expanded Universe. If comprehensiveness was a goal, the best way to provide this information to readers was to relaunch the Essential Guide series. A portion of the work already completed would be incorporated into *The New Essential Guide to Characters*, followed by *The New Essential Guide to Vehicles and Vessels* in 2003, *The New Essential Guide to Weapons and Technology* in 2004, and *The New Essential Guide to Droids* in 2005.

The first task was to determine the lineup. The original *Characters* guide covered 100

THOUSANDS



BY DANIEL WALLACE
ILLUSTRATIONS BY MICHAEL SUTFIN

individuals. The second edition would have to include a similar number, but with so much more source material to draw from, it was crucial that the book live up to the "essential" in its title. Obscure entries from the original such as Het Nkik, Davin Felth, and Ken were cut to make way for heavyweights like Qui-Gon Jinn, Nom Anor, and Jango Fett. Anyone from the first edition whose biography hadn't significantly expanded in the last seven years was dropped in favor of a newcomer; the rest (including all of the core characters) were completely rewritten and freshened. This approach minimized overlap between the two editions and ensured that those who owned the original book would find plenty of value in the new volume.

In total, 102 characters received the full "everything you ever wanted to know" treatment (with three of those entries covering character groups, such as the Podracer pilots), and an additional 50 received thumbnail histories in a bonus appendix. While I was researching and tapping out twelve dozen biographies, artist Michael Sutfin was busy on a similar number of illustrations—slightly fewer, since not every appendix entry is accompanied by art.

"The deadline was a constant worry for me," Mike said. "It's easy to determine how long one painting will take you, but 128 . . . that takes some serious planning."

Mike had to research his subjects whenever he had a break in his art schedule. "I knew a few of the expanded universe characters, like Xizor and Mara Jade, but for many of them I had to visit the comics and novels to see what they were about. With the Episode II illustrations, I had to ask Lucasfilm questions to get a feel for them, since I thought it was crucial to capture the character's personality in addition to the costume. For example, imagine putting Grand Moff Tarkin in an action pose. It just doesn't work."

Not every illustration passed muster the first time around. "One I specifically remember is the Episode II version of Anakin Skywalker," he says. "The pose I originally chose was not as dynamic as it could have been, and the likeness of Hayden Christensen wasn't clicking. Lucasfilm called me on it. In hindsight, I'm glad they made those comments, because they were right on."

Despite the intermittent headaches, Mike enjoyed illustrating characters he'd known since childhood. "When I was working on coloring Obi-Wan, I had his lightsaber on its own

layer in PhotoShop," he says. "I clicked the layer off and on, igniting his saber while mouthing the obligatory 'whoosh' sound effect. That's when I realized I was really having fun."

Even though we packed more than 150 life stories between the covers of *The New Essential Guide to Characters*, there are a couple of characters omitted for practical reasons that we really wished we could add for sentimental ones. Thanks to this *Insider* preview, we now have the extra room.

Wes Janson is a snowspeeder gunner and starfighter jockey who has played a key role in the X-Wing novels and comics. Poggle the Lesser, one of the more exotic aliens making his debut in *Attack of the Clones*, has a capsule bio in *The New Essential Guide to Characters* but has room here for a full-page entry featuring bonus material.

The 152 biographies in *The New Essential Guide to Characters* don't necessarily adhere to the rote *Behind the Music* cycle of humble beginnings, big break, rise, fall, and redemption (although Anakin Skywalker does fit that formula), but it's a virtual guarantee that you'll find out more about the characters of *Star Wars* than you could ever glean from their on-screen personas.

WES JANSON

"You can't look dignified when you're having fun." Wes Jansen's philosophy is more suited to a hedonist than an officer, but fortunately Janson is both. War hero, Rogue Squadron ace, practical joker, and (at least in his own mind) indomitable ladies' man, the irrepressible Wes Janson greets his friends with a grin and his enemies with a fist to the face.

Born on Taanab, Janson earned a posting to the Rebel base on Tierfon after enlisting in the Alliance. Early in his first tour, Janson accompanied fellow Yellow Ace pilots Jek Porkins and Kissek Doran on a raid against an Imperial freighter. Doran panicked—threatening to blow their cover—and Janson shot him down to preserve base security. It was his first kill.

The horror he felt at killing a "friendly" spurred Janson to become the best in his field at Tierfon. In addition to piloting, he often operated a Y-wing's cannons from the rear seat and earned the True Gunner commendation for his sharpshooting. The commanders of Tierfon ordered him to transfer to Yavin Base, but Jansen's contraction of Hesken Fever meant that Jek Porkins had to go in his place. Porkins died in battle against the Death Star.

Stung by the loss, Janson joined up with Yavin evacuees Wedge Antilles and Luke Skywalker, both of whom had flown with Porkins in his final mission. Antilles and Skywalker decided to rebuild their decimated Red Squadron under the name Rogue Squadron, and Wes Janson signed on as one of the founding members. Sharing a survivors' bond, Janson became the unit's resident jester to keep the tension from driving everyone mad.

Janson earned a promotion to lieutenant following Rogue Squadron's campaign against Moff Seerdon. During the Battle of Hoth he sat in the back seat of Wedge's snowspeeder and harpooned an Imperial walker. He flew an X-wing in the battles of Gall (where his sabotaged astromech droid tried to kill Luke Skywalker) and at Endor, and he helped free Brentaal from the Empire.

PRONUNCIATION

Wēs Jän'-sūn

SPECIES

Human

SEX

Male

HAIR COLOR

Dark Brown

EYE COLOR

Brown

HEIGHT

1.7 meters

HOMEWORLD

Taanab



Several months later Janson left the Rogues to train other starfighter squadrons, but returned to work with Commander Antilles three years later. The two founded Wraith Squadron, an experimental unit of saboteur-pilots who racked up many victories against Warlord Zsinj. Janson confronted a painful relic from his past when Kell Tainer, son of the man he'd killed at Tierfon, joined the Wraiths' roster.

Janson rejoined Rogue Squadron for the fight against Grand Admiral Thrawn and nearly died during mop-up operations against Warlord Krennel. By now Janson had been a

lieutenant for over eight years, and he finally became a major after Wedge Antilles accepted a general's commission. A few years later Janson reunited with Wedge and Rogue veterans Tycho Celchu and Hobbie Klivian on a diplomatic mission to Adumar.

Wes Janson retired following the peace treaty between the New Republic and the Empire. He may yet return to join the war against the Yuuzhan Vong.

For more information on Wraith Squadron, see *Star Wars Gamer* #9, on sale now. For more on Rogue Squadron, see page 52 of this issue.

POGGLE THE LESSER

Poggie the Lesser hated Nute Gunray, but he had more in common with the rapacious Neimoidian than he realized. Both aliens were manipulated into positions of power by Darth Sidious, where their natural greed overwhelmed the apprehension they should have felt in setting themselves against the Republic.

Poggie's species, the Geonosians, are the only sentient beings to arise on foreboding Geonosis. The planet offers few comforts, and its severe lifeforms fight every day for the privilege of seeing one more sunrise. From the roga swarms infesting the high mesas to the spiny acklays lurking beneath the surface film of the Ebon Sea, every living creature seems cast from the same grim mold. In this cruel crucible, mercy is a luxury that the Geonosians cannot afford to extend to the weak and unfortunate.

The Geonosian caste system evolved over thousands of years to streamline the societal pecking order. Yet while the hierarchy helped the Geonosians churn out droids in their foundries, it didn't eradicate the spark of rebellion among those not willing to accept their fates as lowly workers.

Poggie, a member of the lowest caste, set his sights on Geonosian archduke Hadiss the Vaulted early in life. Gathering a few like-minded followers among the Lessers, Poggie raided Hadiss' centers of strength. The Archduke responded by rounding up suspected dissidents and disposing of them in the arena. Geonosian arena-fighting, known as *petranaki*, was an ancient ritual by which an individual could win fame or redemption. By first combating arena gladiators, then battle droids, then Geonosian massiffs, the rare survivor could win great wealth. But Hadiss the Vaulted greeted exhausted arena champions with an unpleasant surprise—a hungry acklay. The revered home of bloodsport became a mere slaughterhouse.

When nearly all of his followers had died for Hadiss' amusement, Poggie received a holographic summons from Darth Sidious. The Sith

PRONUNCIATION

Pög'-gūl
the Lēs'-ūr

SPECIES

Geonosian

SEX

Male

HAIR COLOR

None

EYE COLOR

Gold

HEIGHT

1.83 meters

HOMEWORLD

Geonosis

Lord secretly funneled resources to fund Poggie's mutiny, and within a year the political balance on Geonosis had flipped. On the Eve of Meckgin, a triumphant Poggie the Lesser rode into the High Audience Chamber on the back of an acklay. The monster neatly snipped Hadiss the Vaulted into three glistening pieces.

Archduke Poggie took revenge on all those who had stood in his way, employing the exe-

cution arena more than his predecessor ever had. But he also had to pay his dues to Darth Sidious. Poggie stepped up production of Geonosian battle droids, selling tens of thousands of them to Viceroy Nute Gunray of the Trade Federation. Following Gunray's idiotic bungling at the Battle of Naboo, Poggie designed a better-quality product, the super battle droid. 🐛



SKYWALKER SCRAPBOOK

This year brings fans both a new chapter in the *Star Wars* saga with *Attack of the Clones* and a celebration of the 25th anniversary of the first episode, *A New Hope*. Few have had an insider's view of the saga between these two landmarks, and even fewer can say that they've been on the inside since before the adventure began in 1977.

Lucy Autrey Wilson is one of those people. She was the third person George Lucas hired after producer Gary Kurtz and his assistant, Bunny Alsup. Outlasting both of them and practically everyone who followed, Wilson

enjoys the distinction of being Lucasfilm employee Number One.

These days, Wilson heads up the vast Lucas Licensing publishing program of books, magazines, comics, music, and *New York Times* best-selling adult fiction. Wilson's tenure at Lucasfilm, however, has been as diverse as the lines of product she helps produce.

California Dreamin'

Lucy Wilson was born in Wisconsin, but her earliest memories are of Santa Barbara, California, the city in which she spent most of her childhood. Ironically, she grew up in a household that discouraged watching movies and had no television. Instead, she was encouraged to read books and create art, a hobby that has stayed

with her throughout her life. Rather than going to the local double feature, Wilson enjoyed hunting down a good book. In fact, one of her favorite memories is receiving her first library card for the bookmobile at age five.

Wilson has always been a staunch advocate of the West-Coast lifestyle, referring to herself as a "California girl" on several occasions. It's no surprise that she nestled into the heart of southern California's beautiful beach culture. Leaving Santa Barbara for college, she moved to La Jolla, which was like one of those old Annette Funicello/Frankie Avalon

TWENTY-THROUGH THE



The Main House under construction.



George Lucas, ILM model maker Lorne Peterson, film editor Tina Hirsch, and visual effects supervisors Richard Edlund and Bruce Nicholson are peering at something interesting at the Ranch.

BOOK

films—campfires on the beach, surfing, and gorgeous sunsets.

Post college, while living in La Jolla and working in the machine shop at the Scripps Institute of Oceanography, Wilson called her sister in hopes of getting some ideas for a new job. Her sister's boss, then Lucasfilm's accountant, recommended Wilson as bookkeeper for George Lucas. Although not a fan of movies in general, she had seen *American Graffiti* and liked it, so she thought working for George Lucas "might be fun." She drove from La Jolla to Lucasfilm's office, which was then in a

"I bought his pencils and office supplies, booked travel, set up all the books, and started keeping all the production costs that they were incurring on *Star Wars*. I also kept the books for the office," Wilson says. She also typed most of the script drafts for the film from Lucas' handwritten notes—and very nearly cost the Rebellion its final hope against the Empire (see sidebar on the next page).

Old School Lucasfilm

Wilson did not go on location with the crew during filming of *A New Hope*. Instead, she



Proud mother Lucy Audrey Wilson with Amber the Clone.

was in the downstairs portion of the office, and the bizarre hums, whirs, and shrieks drifting up through the kitchen floor intrigued

FIVE YEARS OF LUCASFILM THE EYES OF ITS VETERAN EMPLOYEE —AND HER PHOTO ALBUM

BY BENJAMIN HARPER

bungalow on the Universal Studios lot in Universal City. There she first met with George Lucas and Gary Kurtz.

"Gary did all the talking," says Wilson. "I can't even remember if George opened his mouth. It was just George and Gary, and they didn't ask many questions because I had already been recommended." She adds that she didn't really worry about getting the job. "I was so spoiled I didn't realize how lucky I was. I just assumed I would get the job."

After being hired in 1974, she relocated to Northern California to work in the Lucasfilm offices (at that time shared with non-Lucasfilm directors, including Hal Barwood, Matthew Robbins, and Michael Ritchie) located in Marin County. Wilson not only acted as bookkeeper for the fledgling company but was also Lucas' assistant before and during the filming of *Star Wars: Episode IV A New Hope*.

held down the fort in Marin County, where she admits that there was sometimes so little to do around the office that she set up an easel and spent her time painting.

Life at Lucasfilm remained quiet until 1975, when Ben Burtt was hired to do sound and voice effects for the film. Burtt's studio

Wilson. Burtt, who has always recruited almost anything he can get his hands on to create the perfect sound, used Wilson and others in the office to contribute voices and effects. Wilson recalls contributing to Burtt's library by walking over the floor in various different shoes and singing or talking after inhaling helium. Burtt recorded these sounds

The main house of Skywalker Ranch took more than 36 months to build and is over 46,000 square feet.



"I WAS SO SPOILED I DIDN'T REALIZE HOW LUCKY I WAS. I JUST ASSUMED I WOULD GET THE JOB." —LUCY AUTREY WILSON

and shaped them into some of the alien voices in *A New Hope*.

Lucasfilm's growth spurt went beyond Ben Burtt's sound design. In 1975, two major events in the company's history took place. First, the company now known as Lucas

art worth thousands of dollars, ILMers left cans of soda on their projects and allowed their dogs to amble about the halls freely.

Even back in Marin, the Lucasfilm lifestyle was casual, to say the least. Wilson recalls that the group seemed very much like a family rather than a company. They all cooked lunch together on Fridays, and sometimes they played hooky and went strolling through downtown San Anselmo. They also liked to play volleyball, a pastime that proved almost as dangerous as fighting the Galactic Empire. Wilson recalls that their enthusiasm exceeded their talent, resulting in more than a few injuries.

Despite a nearly movie-less youth, Wilson was having fun working in the film industry. She had no idea what she was actually involved with until she saw a rough-cut of *Star Wars* before its May, 1977 release. Then she realized Lucasfilm was on to something.

She recalls being stunned when she took friends to see it on opening day and the line of



Licensing was born in Los Angeles, with Charlie Lippincott in charge. Wilson flew from Marin to LA periodically to keep in touch with the licensing offices. At the same time, Industrial Light & Magic (now a division of Lucas Digital) was founded in Van Nuys to create the special effects for *Star Wars*. Some of the earliest employees who are still with Lucasfilm included Dennis Muren and Lorne Peterson. Not realizing at the time that the models they were creating would someday be considered works of



LEFT—George Lucas having fun at one of his many picnics with daughter Amanda and Amber Wilson.

ABOVE—The *Star Wars* sound effects master Ben Burtt with his daughter Alice.

RIGHT—"Chasrel" Mark Hamill raises his glass at a Skywalker Ranch "at" of July picnic.



people waiting to see the movie wrapped around the block. She's not proud of it today, but she used her position at Lucasfilm to circumvent the lines and get inside to see the film.

Home on the Range

After the initial success of Episode IV, Jane Bay was hired as Lucas' personal assistant, and Wilson became Lucasfilm's fulltime

THOSE DARK TIMES COULD HAVE LASTED A WHOLE LOT LONGER



Picture it: Tatooine, the dark times. A listless farm boy helps his uncle buy two droids from a tribe of Jawas. Unknown to the farmers, the droids are crucial to the Rebellion's last chance to cripple the Empire. When stormtroopers show up looking for the errant droids, the Lars family is out shopping, so the troops move on

to harass the next people on their roster. Meanwhile, the droids have shuffled off to the South Ridge of Owen Lars' moisture farm, where they toil in the dirt all day long, every day, until they finally fall to rusty pieces. Luke Skywalker, the unrealized "new hope" for galactic peace, pines away on the moisture farm. When his aunt and uncle finally pass on, he sells the dilapidated property, moves to Mos Eisley, and opens up a chuba stand. Obi-Wan Kenobi, long since dead, sat in his stucco igloo for years, vainly waiting for Luke to show up and receive his legacy.

The Empire crushes the last pockets of resistance and rules the galaxy.

All this because Luke never gave C-3PO his oil bath.

Seriously. Without C-3PO's oil bath, Luke never would have found that carbon scoring on R2-D2... and hence never would have stumbled across Princess Leia... and therefore never would have been trained as a Jedi Knight... and thus never helped bring balance to the Force.

Now before you insist that R2 would have pursued Obi-Wan anyway, remember that Luke took off his restraining bolt only in hopes of seeing the rest of that message. In the meantime, Owen ordered memory erases on droids if the wind changed.

Thus did the typist of the script for *A New Hope* very nearly dash the Rebellion's chances by inadvertently omitting the oil bath scene before handing the script to George Lucas.

Fortunately, Wilson recalls, "He noticed." Lucy's penance was to restore hope to the Rebel Alliance by retyping the entire script. ☺

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handled some of the construction accounting as the complex moved from dream to reality. When it was completed, Wilson moved there to work in corporate finance, where she specialized in licensing and film production accounting. In 1984, she received her MBA in Finance, the tuition for which was completely covered by Lucasfilm. And, she traveled the globe with the licensing auditors.

Malcontent at the Ranch

In 1987, Wilson became Finance Director in the newly formed Licensing division under Howard Roffman. On top of her position, she also handled contract administration, including the drafting and negotiation of licensing agreements. As if that weren't enough, in 1988 she also worked on the book program for the soon-to-be released film, *Willow*. Her dream career was almost coming true. Because of her dedication and hard work, she received a special award from Howard Roffman in 1990—for being a malcontent.

"Lucy had a reputation for questioning things," Roffman says. "For some people, that translates to 'perpetual complainer.' But in Lucy's case it meant pushing herself further and accomplishing more. I wanted to recognize her outstanding contribution to the company but also give a nod to her singular reputation." Wilson certainly deserved this recognition—not only was she acting in her



Michael Ritchie sends a postcard after directing one of his *Bad News Bears* films.



Postcard to "the gang" while on location in Tunisia—that's right, from Tatooine.

bookkeeper. She continued in that capacity until 1980, when she moved to ILM to work in the accounting group. She later shared office space in the same building as the computer group, a unit that was later sold to Steve Jobs and became Pixar.

During her time at ILM, Wilson witnessed history in the making, as she was privy to the experimental computer filmmaking techniques developed there. She also witnessed modern computer technology in its embryonic form and remembers being able to tinker with the first computer paint programs to be created.

In 1980, work began on Skywalker Ranch, originally called Bulltail Ranch, and Wilson

Steve Starkey (one of the producers of *Costa Rising* and *Forrest Gump*), George Lucas, and Hal Barwood (co-writer of *Corvette Summer*) indulge in light-hearted banter while perambulating the Ranch.



two capacities, she was also taking over the publishing program as a whole.

"When she started out, she was my only employee," says George Lucas. "Now we have a huge finance department, where there are probably fifty people who do what Lucy used to do on her own. Lucy was also my secretary, and now I have several people who do that job. She was also the front office receptionist who took care of everything. When she moved into Licensing, I think she went in the direction she really cared about. And then once she was in Licensing, she worked very hard to submerge herself in the intricacies of the publishing business and has never looked back. She's done an amazing job."

Keepers of the Holocron

In 1989, Wilson had a brainstorm that would shape the rest of her career—not to mention the entire *Star Wars* galaxy.

While going through a file of old letters, she stumbled across an unanswered proposal from Bantam Books for a series of spin-off novels based on *Star Wars*. She approached Roffman with the idea, and he encouraged her to make a deal with Bantam. The idea was passed to George Lucas, who agreed that Licensing could expand upon his films with original fiction set after *Return of the Jedi*.

It was up to Wilson to negotiate a three-book deal with Bantam. More importantly,

she chose author Timothy Zahn to pen the original trilogy of spin-off fiction. Wilson felt that Zahn's writing captured the spirit and tone of *Star Wars* best, and she was right—the first book in this trilogy (the first *Star Wars* spin-off fiction since 1983's Lando Calrissian adventures), *Heir to the Empire*, went to #1 on the New York Times best-seller list, and stayed on the list for 19 weeks.

Once again, Wilson knew the company had a good thing but was still unprepared for the intensity of the fan response. "I think Howard was willing to let me see what would happen, and George was willing to allow us to create new stories, which was a big deal. But neither of them thought there was much of an audience for those books. It was a surprise, just like *Star Wars*, the first movie, was a surprise at the box office."

At about this time, Wilson also made a deal with Dark Horse comics to take the reins from Marvel, whose successful line had dwindled after *Return of the Jedi* was released and then ended after 107 monthly issues. Dark Horse's first effort, *Dark Empire*, was a massive success and became the #2 media tie-in at the time, beaten out only by the DC/Dark



Harrison Ford talks with *Return of the Jedi* director Richard Marquand while original *Star Wars* producer Gary Kurtz chats with Ralph McQuarrie in the background.

In addition, she brought in an art editor and a database manager to further maintain quality control. They meet constantly not only with each other but also with LucasArts and creative teams from their publishing partners, to sync up all happenings in the GFFA and come up with exciting new projects to share with an ever-growing fan base.

The Learner Becomes the Master

Wilson's early gamble with publishing *Star Wars* novels has paid off. Since its inception, the publishing department has overseen the production of over 1,000 titles and has recently developed its own LucasBooks imprint. Eighty percent of the adult fiction titles have been New York Times best sellers. Even more impressive is The New Jedi Order

"SHE WORKED VERY HARD TO SUBMERGE HERSELF IN THE INTRICACIES OF THE PUBLISHING BUSINESS AND HAS NEVER LOOKED BACK. SHE'S DONE AN AMAZING JOB."—GEORGE LUCAS

Horse crossover, *Batman Vs. Predator*.

In the early days of the publishing department, Wilson worked closely with her administrative assistant, Sue Rostoni (now Managing Editor of the department as well as the editor of all adult fiction) on the editorial of these projects. The two of them decided that to maintain quality, it would be crucial to monitor the storylines of all projects and ensure that none of their books contradicted one another. This continuity decision became one of the department's biggest challenges—and greatest successes.

As the *Star Wars* line of books expanded, so did Wilson's staff, who are devoted solely to the quality of books. She now works closely with four editors, each dedicated to a certain portion of the *Star Wars* publishing universe.



"I will not edit scenes from the script. I will not edit scenes from the script. . . ."

line of adult fiction from Ballantine Books—all have been best-selling titles.

The New Jedi Order is established as a hugely popular series, and Episode II promises all sorts of exciting new books from Lucas Licensing and its publishing partners. But what will happen after Episode III? When asked about her predictions for the future, Wilson laughs, "Sometimes it's more exciting when it's a blank piece of paper."

From pencil sharpener to book publisher, Lucy Wilson has taken part in an amazing array of events that shape the way we look at films and media today. Her dedication to her job and her love of art and books have brought to her a career she always hoped for. To us, the fans, she has given an ever-growing universe of exciting characters and locations based on those that captured our imaginations 25 years ago. 🌌

Following the

B**A****N****T****H****A**

Looking



Remember the dark days? Those long years of waiting between *Return of the Jedi* and the early 1990s, the time of no *Star Wars* toys, no *Star Wars* novels, not even underoos! How did we survive?

To our rescue came *Star Wars Insider* (originally the *Lucasfilm Fan Club* magazine), to restore our regular dose of *Star Wars* information. However, *Insider* wasn't the first *Star Wars* Fan Club publication. The original club surfaced in 1978, little more than a year after the release of *A New Hope*.

The club began humbly with a simple blue-and-white, four-page newsletter. With their subscriptions, members received a membership package including items such as *Star Wars* posters, stickers, pencils, photos, and patches. The newsletter was casually assembled in a style that fit the tone of '70s and '80s fandom. Eventually named *Bantha Tracks*, the newsletter gave fans a view into the world of *Star Wars* with news, interviews, contests, and other stories.

The Beginning

The first eight issues of *Bantha Tracks* covered the period between *Star Wars* and *The Empire Strikes Back*. Issues 1 through 4 are extremely hard to find, but much of the material in them later appeared in a special compilation issue available for order through the Fan Club. Bookending this period, issues 1 and 8 both contained information on George Lucas, with the former including a biography on the filmmaker and the later an interview just prior to *Empire's* opening. The cover

story for issue 2 featured the seven Oscars *Star Wars* won and four others for which it was nominated, while issues 3–7 contained a series of interviews featuring Mark Hamill, Producer Gary Kurtz, *Empire* director Irvin Kershner, Harrison Ford, and Anthony Daniels.

For the first four issues, *Bantha Tracks* wasn't even called *Bantha Tracks*. The newsletter was simply entitled the *Official Star Wars Fan Club*. A contest in issue 2 asked readers to submit names for the newsletter. The finalists were printed in issue 4, with the winning entry coming from Preston Postle of Avon, Ohio. In hindsight, the third-place entry is even more interesting: *Inside Star Wars*. Perhaps the Force gave the fan who suggested that title a look into the future.

Mark Hamill's interview in issue 3 related a story about a child paralyzed with spinal meningitis. Hamill got wind that the kid was a huge *Star Wars* fan and decided to call him in the hospital:

Normally I don't say I'm Luke Skywalker. I try to keep my identity separate from that of the film character, but in this case I made an exception.

I called and said "Hi! It's Luke Skywalker. Are you in the hospital? I heard you're sick. The Rebel Alliance needs you, we have to beat the Empire."

He said, "Luke? Where are you?" And I said, "I'm here in your galaxy for just a little bit. We just stopped off to regroup our forces." He got so thrilled and excited, he said, "I knew it was you!" He just went crazy. Then I said, "I have to go. Han is not going to stay around too long and Chewie is real crabby today."

TRACKS

back at the original Fan Club

So then the boy said, "He is? Why?" I told him, "He fell asleep last night before he got fed, and he's angry at Han."

It was like he was right there, in the galaxy far, far away. I just called him and hung up and that was the end of it. It apparently gave the boy new hope. He believed in it enough that it helped him.



Issue 4 contained an interesting fact concerning the announcement of the second *Star Wars* movie. The title *The Empire Strikes Back* was announced on August 4th, 1978—twenty-three years nearly to the day that the title of the second prequel *Attack of the Clones* was announced.

The *Bantha Tracks* 5 interview with Harrison Ford was—and still is—one of very few interviews done with the actor in relation to *Star Wars*. It turns out that if Harrison hadn't ventured into the men's room at just the right moment, we might have been watching someone else as Han Solo and Indiana Jones. Maybe Christopher Walken or Tom Selleck—each considered for these roles, respectively. It just wouldn't have been the same. Ford relates his first break in show business:

I went into this huge paneled office, and there was this guy talking on two phones, and another guy behind him on another two phones, literally, and I sat in a straight-back chair for about 10 minutes as they talked. Finally the one guy finishes up and turns to me and says, "Who sent you?" I said, "E.M. Bernard." He asks the guy behind him who E.M. Bernard was and the other guy says, "Never heard of him." He said, "How tall are you?" "6'1" "How much ya weigh?" "150"—now he's giving me a little 3x5 card to put the information on. "Do you ride a horse? Any other special hobbies, talents, etc." Finally, "Thanks, we'll see ya!"

I walked out, went down the hall to the elevators, realized I had to use the bathroom. I went to the bathroom and when I came out, his assistant is coming down the hall saying to me, "Come back, he wants

to talk to you." If I'd gone on the elevator, I would have been gone and nobody would have bothered to chase me. When I went back, the first thing the guy says is, "How'd you like to be on a contract?"

One curious aspect of the George Lucas interview was a comment about twelve *Star Wars* films.

Yes, twelve. Stop drooling on your *Insider*, there aren't going to be twelve films. At the time, Lucas was still considering as many as nine. He explained that the other three were tangential to the saga, so he had decided not to make them. When asked what the third trilogy would be about, Lucas said, "It deals with the character that survives *Star Wars* III and his adventures." The character that survives? There have been rumors for a long time that Lucas considered killing Han Solo in *Jedi*, but who else was marked for death?

George also related how he came up with a couple names for the *Star Wars* universe in a now-famous anecdote:

*Hi! It's Luke Skywalker.
Are you in the hospital?
I heard you're sick. The Rebel
Alliance needs you, we have to
beat the Empire."*

—Mark Hamill, Issue 3

The truth is I was mixing the soundtrack of *American Graffiti* with the sound editor, Walter Murch. Walter asked me to go to the rack and get R2-D2—reel two, dialogue track two. When I heard that, I thought it was a great name and wrote it down. A similar thing happened with Chewbacca, the Wookiee. A friend of mine and I were riding in his car one day when he said, "I think I ran over a Wookiee back there!" I asked him what a Wookiee was and he said he didn't know, that he had just made it up. I loved the word, so I wrote it down and planned to use it when I had a chance.

These early issues included a rather unique marketing campaign for *The Empire Strikes Back*. There was an 800-number you could call to hear a greeting from several different *Star Wars* characters including C-3PO, Darth Vader, Han Solo, and Luke Skywalker. The number, 800-521-1980 (no longer active), was actually the release date for *The*

Empire Strikes Back: May 21st 1980. Here's what you'd hear if you got Darth Vader on the line:

They managed to rescue the Princess and to destroy the Death Star, but this time the Rebels won't be so lucky. The power of the Death Star was insignificant compared to the power of the Force. And with Obi-Wan Kenobi gone, I am the master. See it, as *The Empire Strikes Back*.

These call-in lines were so popular that they had to add several additional lines to receive the rash of calls, and still many people were getting busy signals. It's no wonder. What kid wouldn't want to talk to Luke Skywalker or Han Solo on the phone!

Post-Empire

Issues 9 through 12 comprised the time period just after *The Empire Strikes Back* and dealt with the aftermath of its debut. Issue 9 began with the Washington premiere of the movie, and Issue 10 continued with an article about *Empire's* international release. Issues 11 and 12 focused on the next Lucasfilm movie, *Raiders of the Lost Ark*, and featured interviews with *Raiders* (and *Jedi*) producer Howard Kazanjian and *Raiders* director Steven Spielberg.

Issue 9 contained what was most likely the first print reference to *Star Wars* collectors. It featured John Rios, a Modesto, California collector whose most prized possessions were a *Star Wars* pencil box, pencil case, and an R2-D2 bar of soap. A small blurb called for collectors to send in letters about their prized possessions. There couldn't have been too many collectors around in 1980, so they probably didn't receive enough letters for a full story. Surely *Insider* columnist and übercollector Steve Sansweet sent in a letter or two, but we couldn't track them down.

Of course, the primary question on everyone's mind after seeing *Empire* was, "Is Darth Vader really Luke's father?" No one knew, but there was plenty of speculation being bandied about. In issue 11, Sylvia Stevens, self-appointed Imperial Census Taker, took that question to the fans. Here are some of the answers she received:

Vader is a clone of Luke's father.

Why would Obi-Wan lie?

Due to a time shift, Luke is really Vader's father.

Vader is Han's father, not Luke's.

If you can't trust Vader, who can you trust?

The interview with Spielberg in issue 12 is quite a read. At that point in his career, with *Jaws* and *Close Encounters of the Third Kind* behind him, he was just catching his stride as a filmmaker and about to hit on one of the most beloved and successful movies: *Raiders of the Lost Ark*.

Q: Did you go to a lot of movies during your childhood?

SS: Not a real lot. I was only allowed to go to those films that today would be considered G-rated. My parents were hypersensitive about my media intake, so they didn't let me watch too much television and

screened the movies I was allowed to see. So I would sneak out with my friends and see them.

Q: I understand that before you were actually hired by Universal Studios, you just went on the lot in a suit carrying a briefcase and used an office.

SS: That's right I did. I wanted to be a moviemaker so bad that I would have done anything. I just wanted to get on that lot. Once I was there, it was like being at Disneyland. I spent most of my time in the editing rooms. They always asked who I was. To the people who I got to know real well, I would say, "I'm just a kid hanging around."

Q: How did you get involved with your longtime friend, George Lucas, on *Raiders of the Lost Ark*?

SS: George told me the story in Hawaii in May 1977, a week before *Star Wars* opened. He had gone to Hawaii to get away from what he thought would be a monumental disaster. At dinner one night, when George got the news that the film was a hit the first week and he was suddenly laughing again, he told me the story of *Raiders*. I said, "That's a really terrific story, George. It's something I would like to do." About six months later he called me up and said, "If you're still interested, I'd like you to direct this when you get a chance."

Pre-Jedi

Issue 13 related the story of a time capsule buried in the cornerstone of the main building at Skywalker Ranch. Some of the items contained in the capsule are a 17-minute version of *The Empire Strikes Back*, several action figures, a miniature AT-AT, the original Lucasfilm contract with Universal for *American Graffiti*, a bottle of Skywalker wine, a cast and crew *Raiders* cap and much more.

More than *Star Wars* was going on in space in 1981. NASA had just launched what would become the most successful space vehicle in history: the Space Shuttle, and one Mr. George Lucas was on hand to witness the event:

As an ardent space supporter, I was very pleased when NASA invited me to watch the maiden flight of the Space Shuttle. Viewing the launch at the Kennedy Space Center was an impressive thrill. I didn't just see the launch, I could hear and smell and feel it. I was awed.

Three days later at Edwards Air Force Base, I stood a mile away when astronauts John Young and Robert Crippen floated that eighty-ton spacecraft to a touchdown as perfect as a dream come true.

My congratulations on a job well done to everyone responsible.

Carrie Fisher and Mark Hamill's interviews both contained some interesting tidbits that were never told anywhere else. In these interviews, both from the set of *Return of the Jedi*, the actors discussed not only the current movie but also their experiences on the first two films. Here Fisher describes one of her first days on the set of *Star Wars*:

Originally I was known as "the girl." During my first day on the set, someone described the next scene I was in as, "the girl crosses the room and exits stage left. The camera operator will have to pan to keep

"If I'd gone on the elevator, I would have been gone and nobody would have bothered to chase me."

-Han Solo, June 5

her in frame." I asked whether I was to be "the girl" or "the camera operator." They got the idea. I'm now an honorary camera operator.

Until it was outdone by the Well of the Souls scene from *Raiders*, Mark Hamill would always tell about the vast number of snakes he had to work with on the Dagobah set. As with any animal, a snake doesn't always do what you want it to:

I didn't mind the snakes that much; I just didn't like to handle them. I was pulling snakes from the X-wing's engines. The handler told me to hold them about 18 inches from the head so the snake would writhe around and everyone would see it's not rubber. Every time I touched him, he flinched, so I flinched. I still think that's some of the best acting I've ever done. I look so calm and yet inside I was going, "Yecch." The snake bit me on the eighth take and drew blood. He wasn't poisonous, of course, but the idea of actually being struck is really scary. The snake handler said, "He didn't so much bite you, as sort of nicked you." "Hey," I said. "Let's not get into semantics right now!" He got his little snakey lips all over my hand and now I'm bleeding. It was terrible! The whole film is constructed to make me look like a hero and I'm running around yelling, "Yeow! He bit me!" in front of everyone.

One of the most interesting articles of the pre-*Jedi* era was one on the 5th anniversary of *Star Wars*. The article described the first film's release. "Do you remember what it was like standing in those long lines waiting for the movie to start?" the article asks. "Remember the festival atmosphere, the good conversations, the souvenirs, and costumes? Passing the time by playing radios, TVs, and board games? Remember the excitement and thrill when the line actually began to move? When

the 20th Century Fox logo appeared followed by 'A Lucasfilm Limited Production,' the crowd went wild. Then everyone fell into respectful silence as we were transported into the *Star Wars* universe."

Some things never change.

Post-Jedi

Four issues appeared after the *Return of the Jedi*. Naturally, some of the most compelling aspects of *Jedi* were the special effects, from the opening grand vista of Jabba's Palace, to the speeder bike chase, to the final space battle with TIE fighters swarming like gnats. The first three issues of this period were devoted to these special effects.

Issue 21 started off with an interview with effects wizards Dennis Muren and Ken Ralston, detailing the speeder bike chase. Issue 22 continued with an article on model making and, finally, in issue 23, *Bantha Tracks* interviewed the matte artists who painted the beautiful *Jedi* background scenery. The final issue in the post-*Jedi* era contained an interview with the producer of *Indiana Jones and the Temple of Doom*, Robert Watts.

Issue 22 also announced the winners of the Creativity Contest, an annual competition in the early years in which readers submitted art, literature, sculpture, and poetry. The summaries of the literature winners makes one wonder what might have been had these aspiring writers continued their craft and become Expanded Universe authors. Here's a summary of the winning story by Nicole Courtney:

It is twenty years after the confrontation on Endor and the Alliance is still battling the Empire. Headed by Lord Lugal, the Empire has developed a new weapon capable of destroying all life on a planet. Fayber Solo, returning to Tatooine, is captured by the Empire as they begin testing the weapon on her home planet of Tatooine. All communication with Tatooine ceases and Fayber assumes her family is dead. Vowing revenge, Fayber steals a transport and hooks up with Professor Tumbleweed, an eccentric stowaway, and they embark on the adventure of their lives.

The Adventures of Fayber and Tumbleweed? Here's another winner, this one by Ann Raffel:

Bantha Tracks Editor Maureen Garrett

Bantha Tracks editor Maureen Garrett began her stint at the Fan Club in 1979 when, attending a meeting of the Los Angeles Science Fantasy Society, the first Fan Club director Craig Miller announced that he had two positions open on the burgeoning staff. Out of more than fifty applicants, Maureen won the job and worked her way up to Fan Club Director in a just a few short years. It was a rewarding experience, as she reports, "I was able to meet so many wonderful, enthusiastic, intelligent, and talented people (of all ages) around the world, many with whom I have retained lasting friendships."

Bantha Tracks managed some pretty amazing prizes and membership packages over the years, largely due to Maureen's efforts. One was as amazing to her as it was to the contest entrants. "One day back in the early '80s," Maureen recalls, "one of the talented mailroom guys came to me and said, 'Maureen, you need to come up to Bel Marin Keys and take a look at something we have stored there.' Well my eyes nearly bulged out of their sockets—filling a huge room were gigantic

boxes containing original Death Star Trench pieces from *Star Wars*! I immediately knew they would become Fan Club Contest prizes."

These days Maureen keeps busy in the art world, recently demonstrating the Turkish art of Ebru (paper marbling) at the Asian Art Museum in San Francisco. Her artwork, Ms. Alien "Mariposa" is featured in the *Burning Man* book, published in 1997. She also plans to start up a Web page next spring, including a tribute to her years at Lucasfilm. Watch for it at www.MsAlien.com.

What does it feel like to now be the subject of a Fan Club article rather than the editor? "From 1986 until about 1992, I continued to receive anywhere from three to six phone calls a year at my home from people asking, 'Are you the Maureen Garrett who used to run the Fan Club?' Perhaps once you are a *Star Wars* Ambassador, you somehow retain elements of that role forever. I have a feeling that, in my next life, someone will say, 'Luke Skywalker' and as déjà vu washes over my soul, I will think, 'Why does this seem so familiar?'"

"Mariposa," a 7" alien sculpture by Maureen Garrett



Sahim, the freshman Laatterian Senate representative travels to the Old Republic Senate's Council to express his planet's concern over the industrialization of their system. Once arrived, he is befriended by a young page named Paul and learns of the various injustices Palpatine plans for the galaxy.

Hmm, What kind of name is Paul for an intergalactic hero?

There is a letter in *Bantha Tracks* 23 to fans from then-14-year-old Warwick Davis who starts off by letting all the fans know of his gerbil named Boris, that his favorite color is yellow, and he likes to play records, draw, and put on puppet shows. A perfectly normal kid, he gave 14-year-olds everywhere hope that one day they too might work in the *Star Wars* world. Davis also tells tales of how, after shooting, he would take off his costume and whiz around the set on roller skates. Warwick signs off stating that he would love to do another *Star Wars* movie. Fifteen years later he got his wish, appearing as not one but three characters in *The Phantom Menace*.

The Ewok Era

Following *Return of the Jedi* came other *Star Wars* endeavors by Lucasfilm—most of them involving Ewoks. There were two made-for-TV Ewok movies entitled *Ewoks: Caravan of Courage* (1984) and *Ewoks: The Battle for Endor* (1985). Then there was the Ewoks animated series and its sister cartoon, *Droids*. *Bantha Tracks* 25 through 29 covered this period of *Star Wars* history.

The first two issues of this era dealt directly with the first Ewok movie and include interviews with the creators and some of the first published pictures from the films. Issue 25 also contained an interesting interview with Jonathan Ke Quan (known as Ke Hu Quay back then), Indiana Jones' sidekick, Short Round. *Bantha Tracks* 27 and 28 featured a two-part series on the optical department at Lucasfilm and showed how the filmmakers combined all the full-size props, live-action, blue-screen, miniature models, and hand-painted images into one frame of film. Of course, in today's world, most of this work is done on computers, so these two articles give an interesting insight on the history of filmmaking. Issue 29 introduced the Ewoks and *Droids* cartoons with a five-page interview with executive producer Miki Herman.

An interesting aspect of issue 26 is an interview with Carrie Fisher from the 42nd World Science Fiction Convention held in Anaheim:

Q: Carrie, what was your reaction when you discovered that you had a twin brother?

CF: I was stunned, my parents were stunned. No, I was very surprised. We had different colored eyes, but it meant I got to date Harrison.

Q: Would you be willing to work on another *Star Wars* film?

CF: As an old, old woman, I think I would like to play one of the monsters.

Q: What was your most exciting scene in all three movies?

CF: I liked the scene in *Star Wars* when we did the swing across the chasm. We were so frightened. We thought surely we would hit the opposite wall and melt down its face.

After Star Wars

By the time 1986 rolled around, *Star Wars* was becoming old news. That didn't stop the Fan Club—for awhile anyway. *Bantha Tracks* continued, showcasing other Lucasfilm productions like *Labyrinth* and *Howard the Duck*. This post-*Star Wars* format began with issue 30 and continued until the newsletter's swan song in issue 35. Sure there were still *Star Wars* tidbits sprinkled throughout, but the magazine focused more on current projects. Issue 30 concentrated on the Henson/Lucas production *Labyrinth*, starring David Bowie. Issues 31 through 33 each had lead stories on *Howard the Duck*. Mixed in were articles about the Disney/Lucasfilm 3-D production *Captain EO*, starring Michael Jackson, continuing interviews with the cast of the Ewoks movies, and information on the Ewoks cartoon series. *Bantha Tracks* 34 discussed sound design, while the final issue celebrated the grand opening of *Star Tours*, the *Star Wars*-themed attraction at Disney World, and coincided with the 10th anniversary of *Star Wars*.

Issue 30 featured the winners of the latest contest, Random Access, which replaced the Creativity Contest.

Random Access was just what its name implied—a random drawing to win cool stuff. And this was some cool stuff. There were some amazing prizes given away throughout the years of *Bantha Tracks*, but

Random Access took the cake. The fifth place prize (yes, that's fifth place) was a section of the Death Star used in the actual filming. Fourth was the same, while the third-place winner received a model of the Bunker from *Return of the Jedi*. The second place winner won an actual costume prop from C-3PO's outfit worn by Anthony Daniels. Finally, the grand prize was C-3PO's hand! And all that just for sending in a postcard! Ah, the good old days.

Issue 34 was without question the most unique issue of *Bantha Tracks*. Instead of a regular sized fold out like the rest of the magazines, it was square, rather small, and contained a record. Dubbed the Soundsheet Edition, this issue consisted mostly of a recording that you can put on the old turntable and, for the first time ever, listen to *Bantha Tracks*. The record contained explanations and examples of sound design by Ben Burtt, Randy Thom, and Gary Summers.

Issue 33 contained a heartfelt letter from George Lucas announcing the end of the Fan Club—for the time being. Just as Lucasfilm was taking a break from *Star Wars*, so would the Fan Club. Lucas had this to say:

Perhaps the greatest reward has been your response. The loyalty and enthusiasm of the fans is very important to us. That's why we don't think it would be fair to *Star Wars* Fans to make them wait out this break between parts of the *Star Wars* saga.

And with that announcement, the Fan Club ended two issues later (after subscriptions ran out), indelibly leaving a mark on the *Star Wars* world for an entire generation.

Bantha Tracks' 8-year reign always kept the fans checking their mailboxes for that latest tidbit of *Star Wars* news. It was at times entertaining, humorous, enlightening—and occasionally cheesy—but it was always fun. ☺

"A friend of mine and I were riding in his car one day when he said, 'I think I ran over a Wookiee back there!'"

—George Lucas, Issue 13

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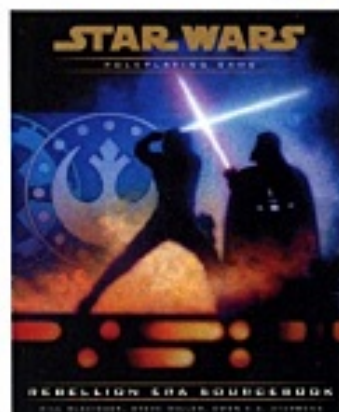
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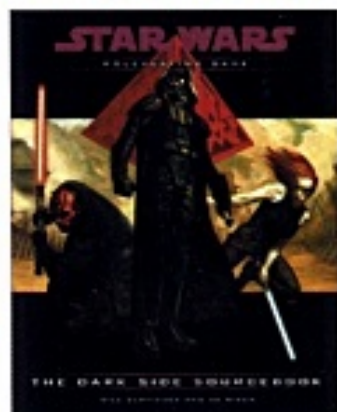
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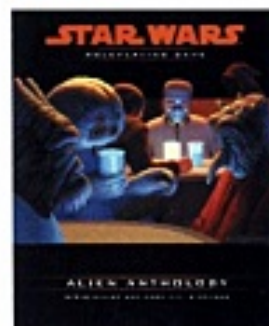
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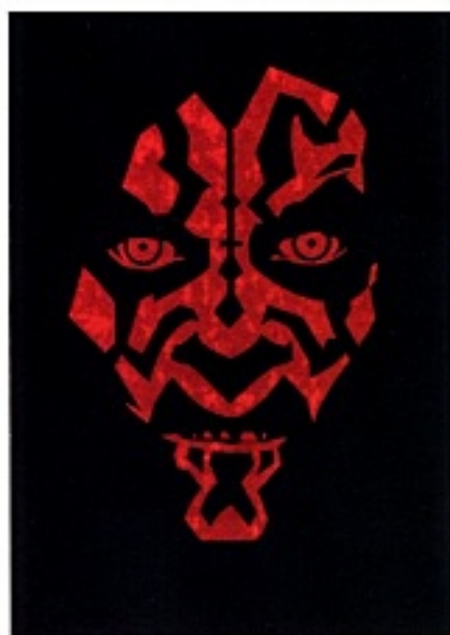


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ENTER THE ARENA

THE STAR WARS TRADING CARD GAME

BY MICHAEL MIKAELIAN

In less than two months, you'll be sitting in your local movie arena watching *Attack of the Clones*. If you're strong-willed, you won't read the novelization, the comic adaptation, or any number of Internet sites that might spoil the movie. Are you sure you're going to make it?

If you can't resist the urge to experience *Attack of the Clones* between April 23rd and the movie's release, Wizards of the Coast might have just the thing for you: the *Star Wars Trading Card Game*. The first set, entitled *Attack of the Clones*, captures many elements of the movie without spoiling the plot too much. Future sets will expand on the events surrounding the rise of the Empire as well as its fall thirty years later. Even if you've never played a trading card game (TCG), learning the *Star Wars* TCG is simple. Everything you need to master the basics comes in one box.

THE PATH OF THE HOPEFUL

Just like a Jedi hopeful, you have to start at the beginning if you hope to master the *Star Wars* TCG. The *Attack of the Clones* Starter Set comes with two 30-card decks (a Light Side and a Dark Side), six 6-sided dice, 33 damage counters, 2 Force counters, an instructional playmat, and a complete rulebook. This is all

you'll need to get started and learn the rules of the game. Unlike all the hopefuls at the Jedi Temple, you don't have to wait for a Jedi Master to select you as a Padawan learner.

The instructional playmat guides new players through a round of combat. One player uses the Light Side deck and the other the Dark Side deck. The playmat shows which cards to use and where to place them. This way, new players can learn the basics of combat without worrying about the strategies behind building a deck or the tactics of which cards to play. Once the battlefield is set, the sparks—and dice—fly.

YOU WILL BECOME A JEDI

Once players are through learning the basics of combat from the playmat, it goes on to teach them a complete game. The object of the *Star Wars* TCG is to control two of the three arenas at the end

of any turn. You control an arena if you have one or more units in that arena and your opponent has none.

Although combat is a big part of *Star Wars*, there are other features to the TCG. In a complete game, players each draw a hand of 7 cards. Instead of starting the game with specific cards in play, players choose which cards from their hand they'd like to put into play. Starting with the Dark Side, players take turns spending Build Points to put Character, Ground, and Space cards into play, drawing a new card for each card they play. Once each has placed 30 Build Points worth of cards into play, the game begins.

In contrast to the combat tutorial, players have many opportunities to put new cards into play in the full game. In the Ready phase, each player untaps all tapped cards, gains 4 Force, and draws a card. In the Command phase, the



BASIC CARD ANATOMY

Each Character, Ground, and Space card shares the following attributes:

BUILD COST

CARD NAME

KEY WORDS

AFFILIATION

CARD TEXT

COLOR

SPEED

EXPANSION SYMBOL

POWER

HEALTH





YOU AREN'T ALL-POWERFUL, YET

Once you've mastered the basics of game play, there are still plenty of elements of the *Star Wars* TCG to explore. For starters, you'll want to make your own Light Side deck and Dark Side deck. To do that, you'll need to add a few 11-card or 5-card booster packs to your Starter Set and separate your cards into Light Side, Dark Side, and neutral cards. Your neutral cards can go in either deck. The more booster packs you add, the more choices you'll have when it comes to building decks.

Eventually you'll want to be ready to play against a variety of opponents. To do that, you'll need both a Light Side and Dark Side deck that each have at least 60 cards; have no more than 4 copies of any card with the same name and version; contain neutral cards and/or cards only for the appropriate side (Light or Dark); have at least 12 Space units, 12 Ground units, and 12 Character units; and don't have more than twice as many units of one type than of another.

Once you've got your decks built, you're ready to go out and look for opponents. Many hobby, toy, and bookstores across the country will host *Star Wars* TCG demos, tournaments, and open play beginning at *Star Wars* Celebration II in Indianapolis, May 3-5. Not only will these activities sharpen your playing skills, they'll also present opportunities to meet new players, learn the latest strategies, and trade for hard-to-find cards.

POWERFUL YOU WILL BECOME

If you discover that the *Star Wars* TCG is for you, there'll be plenty of opportunities for you to get more involved than just by playing against your friends. Keep an eye on www.wizards.com/starwars to locate a *Star Wars* TCG league store near you. Whether you're looking for a friendly game, weekly

RULES OF ENGAGEMENT

There are several essential rules taught in just one round of combat:

I'M SIDWAYS! To show that a card has already attacked this turn, tap it (turn it sideways so that the image is on its side). Although tapping can have other effects in the game, the primary purpose is to keep track of which cards have attacked this turn.

FAST AND FURIOUS. Cards attack in order of their speed, starting with the highest untapped one. If each player has a card with the highest speed, the Dark Side player attacks first. If one player has more than one card with the highest speed, she chooses which one attacks first.

IT'S A HIT! When a card attacks, you choose which opponent's card in the same arena (Space, Ground, or Character) it targets. Roll a number of dice equal to the card's Power. Each roll of 4, 5, or 6 is a hit.

I'M DONE FOR. Each hit scored against a card places one damage counter on it. When a card accumulates a number of damage counters equal to its Health, it's discarded.

league play, or white-knuckle high-level tournament play, league stores are where you'll find it.

Star Wars Gamer magazine is also an invaluable resource for players and collectors alike: Issue #10 features a reproduction of every card from the *Attack of the Clones* set as well as a special promo card—and don't forget that *Star Wars Insider* will keep you up to date on what's going on in the world of the *Star Wars* TCG. ☺



Light Side player rolls a die to determine the number of Build Points each player will receive this turn. Then, starting with the Dark Side player, each player spends all of his or her Build Points. Before moving onto the next Battle phase, players choose which (if any) units they wish to retreat from the battlefield. After one round of battle in each arena, the turn ends, and players go on to the next turn.

Each turn of a full game is a lot like the combat tutorial—cards in the Space, Ground, and Character arena each attack another card in the same arena once. Since the *Star Wars* TCG features one turn in which both players act, there are no "Light Side turns" and "Dark Side turns." Both players act each turn.

As early as the first turn, players can use the Force to play Combat cards or activate a card's special ability. Players needn't worry about running out of Force—unused Force points can be saved from turn to turn, and every turn players add 4 Force points to their totals. Many Character cards have the ability to "use the Force" to avoid damage. Some even have the ability to redirect the damage to an enemy card!

Many cards also have special abilities that are always in effect, modifying the rules of the game as long as they stay in play. For example, the special ability of Jar Jar Binks (A) is, "When your opponent rolls one or more dice in an attack on Jar Jar, you may reroll any of those dice." Other abilities can increase a card's Power or Speed, deal more damage on a die roll of 6, and even attack cards in other arenas.

LIVING THE REBEL DREAM

AARON ALLSTON JUMPS INTO THE MIDDLE OF THE RACE, STAR WARS STYLE

BY JASON FRY

The veteran novelist Aaron Allston, whose work fans remember from the Bantam years, returns to the *Star Wars* universe next month with *Star Wars: The New Jedi Order: Enemy Lines I—Rebel Dream*, which will be followed in June by *Star Wars: The New Jedi Order: Enemy Lines II—Rebel Stand*.

The *Enemy Lines* duology marks the 11th and 12th books in the New Jedi Order story arc, bringing the long-running series to its approximate halfway mark and building on the tale crafted by authors R. A. Salvatore, Michael A. Stackpole, James Luceno, Kathy Tyers, Greg Keyes, Troy Denning, and Elaine Cunningham.

"It's like jumping into the middle of a relay race instead of running a sprint on your own," Allston says.

Maybe so, but it's an experience that Allston has had before. His introduction to

Star Wars fans came with 1998's *X-Wing: Wraith Squadron*, the fifth book in the popular series begun by Michael A. Stackpole. Allston would later pen the sixth, seventh and ninth books in the *X-Wing* series.



With the New Jedi Order, however, there was an added complication: *Rebel Dream* begins immediately after the end of Troy Denning's *Star by Star* and at the same time that Jaina Solo is off on her own adventure in *Dark Journey*. Then, in the middle of *Rebel Dream*, the characters from *Dark Journey* come back into the narrative.

"These novels are very carefully fitted so they'll snap together like a jigsaw puzzle," Allston says. "I made it a lot more difficult for myself by taking two handoffs instead of just one."

One thing that made Allston's job easier is that he's back telling the tale of a character he—not to mention legions of *Star Wars* fans—holds dear. "It's a lot of fun to play around with Wedge Antilles again, because I really enjoy writing him," Allston says.

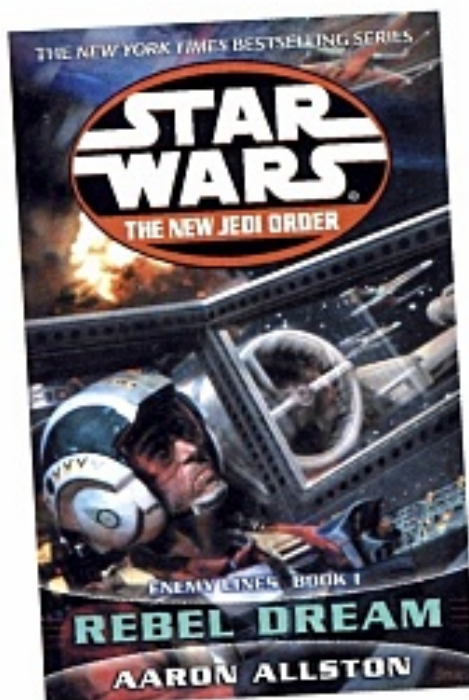
True, this Wedge isn't the same character from the *X-Wing* books: He's nearly 20 years



older. But Allston says he didn't find it difficult to "jump" Wedge forward in time. "It's always been fairly easy for me to get into Wedge's head," he says. True, he's an extraordinary pilot and a brave man with a bit of a savior complex—and like any hero, he has a knack for winding up at the right (or wrong) place at the right (or wrong) time. But for all that, Allston notes, "he's very straightforward—he's a fairly normal guy."

Rebel Dream finds a number of prominent characters holed up on the planet Borleais, trying to figure out what to do next as the shockwaves caused by the fall of Coruscant to the Yuuzhan Vong ripple through the galaxy. (The action, Allston says, is inspired in part by the Allied defense of Bastogne during World War II.) That storyline, he says, also allowed him to concentrate on families as a theme. Unlike in the *X-Wing* books, Wedge has a wife (the former CorSec agent Iella Wessiri) and two daughters. But the other *Star Wars* characters, of course, have families as well—and how those already-battered people react to the latest jolt to their world interested Allston.

"The events of *Star by Star* tend to put all families in the *Star Wars* universe in crisis," he says.



"THESE NOVELS
ARE VERY CAREFULLY
FITTED SO THEY'LL
SNAP TOGETHER LIKE
A JIGSAW PUZZLE."

—AARON ALLSTON

"What I wanted to do with this novel is demonstrate what they become during that crisis."

That emphasis is different from the feel of the *X-Wing* books, in which Allston explored the bonds that developed between the misfit pilots assigned to Wraith Squadron. Veteran *Star Wars* fans will remember the good-humored but deep friendship that grew between Ton Phanan and Garik "Face" Loran, as well as such Allston creations as the bioengineered Gamorrean pilot Voort "Piggy" saBinring.

Allston remains proud of Piggy, whom he says was the expression of an idea that intrigued him: that a character can be the ultimate outsider (in this case, a rational Gamorrean) without being disaffected and angst-ridden. While there's a certain sadness to Piggy as the only one of his kind, Allston notes that among the Wraiths, he's probably the one who is least a misfit.

Allston recalls that in writing about the Wraiths, he worked out a lot of the character development beforehand, but he adds that it was during the writing that the relationships between the characters emerged—as did a fast and furious repartee that make Allston's *X-Wing* novels unique in the saga.

"One of my strengths as a writer, I think, is that I'm able to snap back and forth between the personalities of the characters," Allston says, adding that he traces that strength to his years running roleplaying games, in which the Gamemaster has to bring different characters to life for the players to interact with. But Allston warns that while roleplaying games may have been helpful in that regard, few other gaming skills carry over to writing novels: "Little things like dialogue, pacing, and plotting you have to learn from scratch."

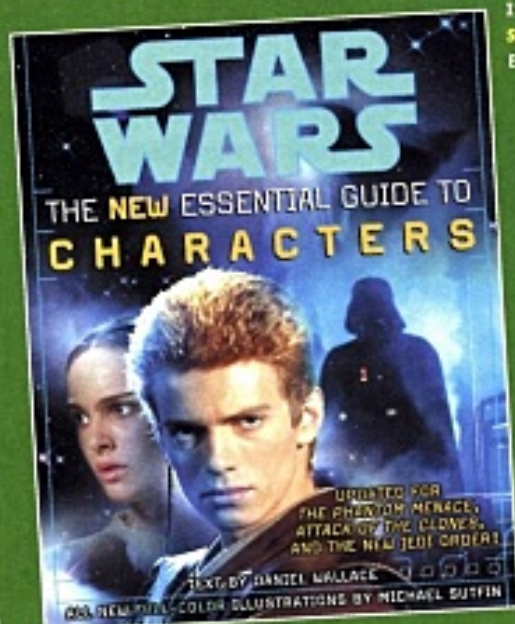
Allston has been working on all those things since 1988, when his first novel, *Web of Danger*, was published by TSR as a spin-off of the now-

Three Books to Watch for...

Three more books in The New Jedi Order story arc will follow Aaron Allston's *Rebel Dream* this year, but there's a lot more to *Star Wars* fiction and nonfiction than the battle against the Yuuzhan Vong right now.

Alan Dean Foster—who ghostwrote the original *Star Wars* novelization for George Lucas and wrote *Splinter of the Mind's Eye*—returned to the *Star Wars* fold with publication last month of *The Approaching Storm*. In Foster's story, Obi-Wan Kenobi and young Anakin Skywalker find themselves on a dangerous mission to Ansion, a seemingly insignificant planet that could hold the key to the Republic's survival. If catching up with the granddaddy of *Star Wars*' "Expanded Universe" doesn't move you for some reason, know that *The Approaching Storm* shares some characters and plot elements with *Attack of the Clones*. That ought to get you intrigued.

Del Rey has released seven Essential Guides to the *Star Wars* universe so far, covering everything from alien species to weapons and technology to the galaxy's history. Next month, the original Essential Guide will be revisited with Daniel Wallace's *The New Essential Guide to Characters*, which includes more than 130 profiles, including characters from Episodes I and II, and April will mark yet another return to the *Star Wars* universe. R. A. Salvatore, who kicked off The New Jedi Order with 1999's *Vector Prime*, has a new book out. It's the novelization of a little movie called *Star Wars: Episode II Attack of the Clones*. Enough said.

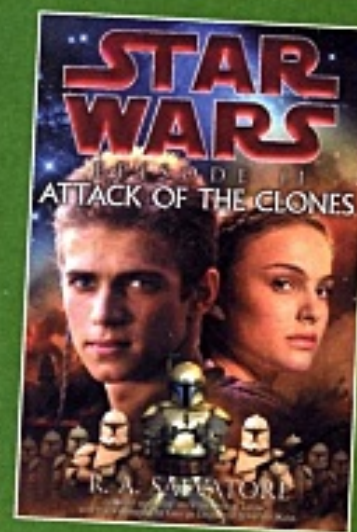


defunct Top Secret/S.I. game. Allston had spent years as a game designer, but *Web of Danger* opened a new door—one he was quick to walk through. His first non-game-related novel, the fantasy *Galatea in 2-D*, was published by Baen Books in 1993. One of his proudest creations is the Doc Sidhe series of books, which began with 1995's *Doc Sidhe*. As alternate worlds go, Doc Sidhe is a doozy: Magical Faerie has hit the 1930s, with its Celtic mythology getting a dose of colorful gangsters straight out of Doc Savage-style pulp fiction.

Allston is currently at work on a series entitled *Mongoose Among Cobras*. Set in Earth's future, it follows a band of fighter jocks onto a pocket space carrier in a war between eco-



It's the novelization of a little movie called *Star Wars: Episode II Attack of the Clones*. Enough said.



nomic coalitions. But *Star Wars* still calls to him—he says he's always wanted to write a novel showing how Han Solo stops foundering in Princess Leia's political world and discovers he has strengths of his own that work there. To stay with Leia for so long, Allston argues, Han would have had to have that realization at some point.

Will that particular storyline ever get written? Stay tuned. But if it does—and some other writer is standing at the line when the starting gun goes off—don't assume Allston won't show up before the race is over. *Enemy Lines* demonstrates, just as *X-Wing* did before it, that Allston is more than capable of taking a handoff and running with it. 🍷

ATTACK OF THE CLONES

BY DANIEL WALLACE

IF YOU READ ONE COMIC BOOK THIS SUMMER...

The motion picture is one of the most influential entertainment media in the last one hundred years, but a blockbuster movie is rarely just a movie. *Star Wars: Episode I The Phantom Menace*, for example, was reconceived as a novel, a young-adult novel, a children's storybook, an illustrated "mini-book," a computer game, and a four-issue comics series. Each adaptation took the story of a slave, a queen, and the Jedi and reworked it under the rules of its medium—playing to its strengths, as it were. The novelization provided depth. The storybook offered brevity. The computer game gave users the opportunity to control the outcome.

So what does the traditional four-color comic book bring to the adaptation party, and why did the trade paperback collection of Episode I sell at six times the rate of the nearest non-movie *Star Wars* trade during the same period? Movies and comics are relative contemporaries, both coming of age in the 1930s. While they're both visual mediums, they couldn't be more different in how their visuals are sampled. Movies are fluid; they hurtle viewers along at a predetermined speed. Comics are static but more interactive; they employ hand-drawn panels to tell a narrative that the reader can sample at his or her own pace.

Henry Gilroy, writer of the *Attack of the Clones* comic book adaptation, is acutely aware of what makes the two media tick. "So much of what makes a *Star Wars* movie is the music, and while it's impossible to reproduce that in a comic book, it is possible to orchestrate the words and pictures to create a visual symphony of sorts. Reinterpreting a film for the comics medium is a fun challenge because it forces the writer to think of interesting ways to tell a cinematic story, giving it the feeling of film without the motion. The hardest part of writing a story, coming up with compelling content, is already there. The work comes from boiling down the existing plot and action,

then reinterpreting it in an emotionally powerful way for a different medium."

Henry Gilroy has written characters both wacky (cartoon episodes of *Timon and Pumbaa* and *The Tick*) and wicked (Dark Horse's *Aliens: Manda Heat*). *Star Wars* fans have recently seen his work in the short comic stories "Tales of Luke's Hand" and "Death Star Pirates," both of which have appeared in *Star Wars Tales*. But it's Gilroy's previous stint as the writer of the *Phantom Menace* comic book adaptation that allowed him to withstand the *Attack of the Clones*. "Obviously the experience was a great help," he says, thinking back on what he was doing exactly three years ago. "It gave me a good sense of what creative decisions work best for a film to comic book adaptation. But the thing that really made the Episode II adaptation much easier was that Dark Horse decided to make the comic bigger. Forty-four pages bigger! It gave us the chance to use more space to capture the scope of a story this epic."

As to what will fill those additional forty-four pages, Gilroy promises more room for big art panels as well as a few story surprises. "I think there are at least three scenes that will not be in the film but that were in the original script and will therefore be in the adaptation. These scenes may show up on the DVD in a couple years. Then again, maybe they won't."

Gilroy, a self-avowed "huge *Star Wars* fan" who plays a mean game of *Star Wars Trivial Pursuit*, was one of a select few allowed access to Skywalker Ranch for a script reading and a short presentation of photographs and animatics. "When I saw the teaser trailer



"I THINK THERE ARE AT LEAST THREE SCENES THAT WILL NOT BE IN THE FILM BUT THAT WERE IN THE ORIGINAL SCRIPT AND WILL THEREFORE BE IN THE ADAPTATION."

—HENRY GILROY



Illustrations by Jan Duursema

recently, I was blown away," he says. "It is rare for a film to be visually superior to the imagination of a script reader, and Lucasfilm has surpassed mine from what I've seen."

Jan Duursema is the illustrator of the *Attack of the Clones* comic adaptation, which will be the fifth film-to-comic adaptation to hit newsstands since 1977. The first (a six-issue run titled simply *Star Wars*) might have been the least successful artistically, penciled by the talented Howard Chaykin but bearing none of Chaykin's angular polish in what couldn't help but come across as a rush job. Three years later, Al Williamson illustrated 1980's masterful *The Empire Strikes Back* adaptation, a visual treat featuring ink lines as crisp as a Hoth zephyr. Williamson's work on *Empire* set a high-water mark from which Duursema still draws inspiration. "When I think of *Star Wars* illustration, I think of Williamson first," she explains. "He's an influence in the way he suggests form with shadow, and for his realistic style."

Jan Duursema's first *Star Wars* comics work was a single issue of the classic Marvel series (#92, "The Dream"). Trained at the Joe Kubert School, Duursema has illustrated books including *X-Factor* and *The Hulk*, though fans might recognize her recent work in the *Darth Maul* miniseries, as well as her contributions to *Cheebacca*, *Star Wars Tales*, and the regular *Star Wars* monthly. For a time, however, it appeared as if she would never illustrate comics again. "Around the time Episode I came out, I had pretty much decided not to draw comics anymore," she explains. "Then I went to see Episode I. It was like coming full circle—like seeing *A New Hope* for the first time. I came out of that movie theater knowing what I wanted to do. More than anything, I wanted to tell stories about the Jedi."

At that time, Duursema and writer John Ostrander asked Dark Horse Comics and

Lucasfilm for permission to find a low-profile Jedi in Episode I that they could turn into a recurring character for the *Star Wars* ongoing series. The result was Quinlan Vos, who, as Duursema explains, "came from the design of a background character in the outdoor cantina scene on Tatooine." Duursema depicted Jedi Vos's struggle against the dark side of the Force in the "Twilight" and "Darkness" story arcs, and covered the polar opposite of the Jedi Knights in the Sith-heavy *Darth Maul* miniseries.


The *Attack of the Clones* comic has given Duursema yet another opportunity to illustrate the Jedi and the Sith in all their glory, and she doesn't feel constrained by the rules inherent in adapting an existing story. "The biggest difference is that in an original story, the artist becomes the director, cameraman, and actor," she says. "In an adaptation there is more of a feeling of being the cameraman—the directing and acting are there in the reference. And while I feel strongly that the adaptation should look like the movie, sometimes a camera angle that works on film because it moves may not work in a comic book. Drawing purely from stills would make everything look posed, which is something I really wanted to avoid. I try to provide a sense of movement and mood by how the panels set up on the page, or by the flow of illustrations from panel to panel."

Looking back on the experience of adapting Episode II, Henry Gilroy feels a special fondness for the character whom fans know will



eventually be the central figure of the complete *Star Wars* saga. "Anakin is such a great character, to root against him as the greatest villain ever—Darth Vader—then go back to discover he was once the hero of the story, who through tragedy lost sight of his goodness. Then later on, when Anakin sees the incorruptible goodness in his son, he is drawn back from the dark side. Powerful stuff!"

Jan Duursema reserves high praise for the sinister narrative of *Attack of the Clones*. "It's got the best of Episode I and the best of the classic trilogy. It's the story. Obi-Wan and Anakin. The Master and the apprentice. It's the story we've all anticipated," Gilroy concurs, noting that the prequel saga is deepening and darkening as it moves along. "Episodes I and II have very different tones," he says. "The second one is much more serious. There aren't the slapstick moments like the ones found in Episode I, yet there is character humor. There's big trouble brewing in the *Star Wars* universe. The story that is Episode II really makes me feel good about the title *Star Wars*." 🍌



The Ishi Tib aliens were referred to as Star Fish during production after the shape of their heads. They also appeared in Jabba's palace wearing different clothing.



REBEL ALLIANCE BRIEFING ROOM

TAKE A SEAT,
BUT KEEP AN EYE OUT FOR PIGEONS

Stage 5 at Elstree Studios represented the heart of the Imperial fleet as multiple Star Destroyers in *The Empire Strikes Back*. However, in a change of allegiance, the stage was pressed into duty as the command center for the Rebel Alliance during production of *Return of the Jedi*. Mostly used as an area for construction and storage of other sets, it also served as host to the multi-level main briefing room and bridge of Admiral Ackbar's cruiser, *Home One*.

While serviceable, the stage was not exactly ideal. Walls and ceiling covered with tin combined with the fact that the building was not soundproofed created an incredibly noisy environment during even the slightest rain. When not distracted by rain, the crew was cursed with a family of pigeons that had taken up residence in the rafters of the stage and refused to leave. There's one story that a pigeon bombarded a member of the crew, possibly *Jedi* director Richard Marquand. To protect the sets against attacks from the rafters, the crew had to shield them with plastic when they weren't in use. That helped prevent physical attacks, but the filmmakers discovered about nine months after filming that the pigeons were not so quick to give up. The major monologues from the scene belonging to Mon Mothma, General Madine, and Admiral Ackbar would all need to be re-recorded. It seems that caught on the original sound track—there were most definitely pigeon noises in the background.

On top of all the pigeon wrangling that was going on, Marquand had to deal with a huge number of extras, about 75 in this scene. Some had even played Imperial officers in other scenes. The more noticeable Imperial faces were hidden under different masks such as the Star Fish and Prune Face aliens. With this many individuals, Marquand also had to spend time directing crowd reactions, yelling over the actors trying to deliver their speeches. Between the pigeons, the lack of soundproofing, and the coordination of extras, it's amazing the scene ever came together. 🐦



Puppeteer Tim Rose played Admiral Ackbar. He wore the full-body suit costume and operated the separate puppet version for close-ups.

The 3D graphic of the forest moon and the Death Star was one of ILM's earliest uses of computer animation on film.



General Lando Calrissian has a new holstered sidearm as part of his Alliance uniform. The blaster prop is a modified Weckler and Koch PPS double action pistol. These pistols were popular among the real-life military as well. They were standard issue to U.S. Navy SEALs during the 1980s.



Princess Leia's blaster was created from a Soviet manufactured Mergol target pistol. Her blaster from the beginning of *Star Wars: Episode IV: A New Hope* was based on the same model gun.



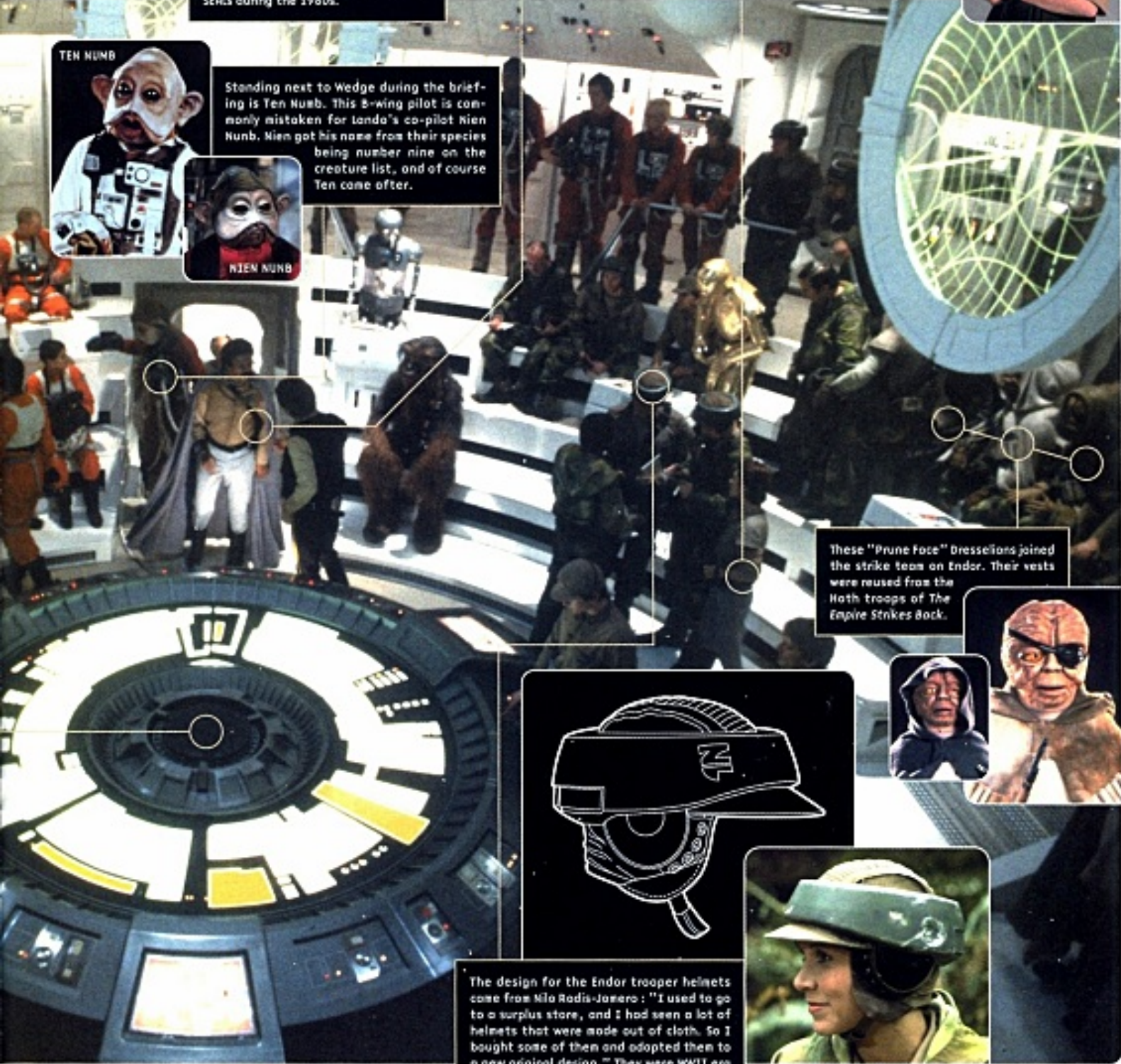
TEN NUNB



Standing next to Wedge during the briefing is Ten Numb. This B-wing pilot is commonly mistaken for Lando's co-pilot Nien Nunb. Nien got his name from their species being number nine on the creature list, and of course Ten came after.



NIEN NUNB



These "Prune Face" Dressellians joined the strike team on Endor. Their vests were reused from the Hoth troops of *The Empire Strikes Back*.



The design for the Endor trooper helmets came from Nilo Rodis-Juarez: "I used to go to a surplus store, and I had seen a lot of helmets that were made out of cloth. So I bought some of them and adopted them to a new original design." They were WWII era British AN-M-15 summer flying helmets.



MIDNIGHT MADNESS EPISODE II

MIDNIGHT MADNESS II ANYONE?

BY STEVE SANSWEET

Those of you who were collecting waaaaay back in 1999 remember the day that all Episode I toys, books, and other products hit the shelves. Some large stores, such as Toys 'R' Us and FAO Schwarz just couldn't wait until regular hours, so they opened at midnight to let in the hordes of *Star Wars* collectors eager to fill their shopping carts with tons of *The Phantom Menace* goodies.

If you want to feel that rush again, it looks like some stores will meet your needs as the day fades from April 22 into April 23 and Midnight Madness returns. While individual retailers were still formulating plans at the time of this writing, you can be sure that there will be details posted at every online collectors' site on the Web.

Things will be a bit different this time. In a deliberate move, the good folks at Lucas Licensing have reduced both the number of licensees and the number of SKUs (Stock Keeping Units, or individual items) they will be



www.starwarscelebration.com

making. More companies will also be rolling out their lines on a continual basis, rather than offering up everything at one time and making it difficult for those on a budget to pick and chose, especially completists. But rest assured, there will be plenty of cool *Attack of the Clones* mer-

chandise to buy in the early hours of April 23.

And then, less than two weeks later, comes the event that every collector—and *Star Wars* fan of any sort—will want to attend. I'm talking about *Star Wars Celebration II*, of course, the three-day gathering May 3-5 in downtown

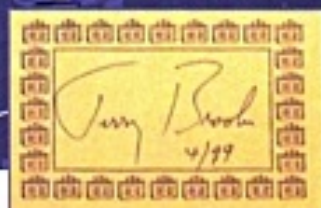
Indianapolis at the spacious Indiana Convention Center. It promises to be an amazing event, filled with appearances by actors and behind-the-scenes personnel from all five *Star Wars* films. Tons of seminars, question and answer sessions, continuous video tracks, a Fan Film Awards ceremony, an amazing concert, the Lucasfilm Archives exhibit... it will be tough to choose what to see. Three days will seem like three hours.

For collectors, in particular, *Celebration II* will be a once-in-a-lifetime show. *Star Wars* artists over the past 25 years will exhibit and sell their work in a spectacular Art Show. You'll have the chance to gather autographs from more than 25 *Star Wars* celebrities—the only way to know for sure that your auto-



"IF YOU GOT THE BOOK AT SOGGY CELEBRATION I, IT BEGS THE QUESTION: DID YOU KEEP IT DRY OR DID IT SHRIVEL TO THE SIZE OF A PAPERBACK?"

—STEVE SANSWEET



graphs are legit (since, as I constantly warn, 99% of those purchased via the Internet are phony). And the Celebration II store will have exclusive show-related merchandise that will never be sold anywhere else again, at least on the primary market at reasonable prices. The buzz on the exclusive action figure alone will make this a trip not to miss.

On top of all of that, supercollector Lisa Stevens with the help of another supercollector, Gus Lopez, have put together a full Collectors' programming track, with panels on everything from customized figures to storing your collection the right way. There will be a major auction, as well as a chance to bring in your Star Wars items to hear a little about their history and current valuation from a panel of experts.

There's still time to buy tickets and book a hotel room. Check out www.starwarscelebration.com for constant updates and visit www.starwars.com for the latest in Celebration II news!

Now on to your questions.

HALF-PRICE BROOKS

Hello! I would like to start off by saying great job on the new format for *Star Wars Insider*. It looks like a million bucks! The info inside isn't too bad either! I have a quick question for you. How much would you say a mint condition, hard-cover copy of the Episode I novelization, signed by

Terry Brooks, would be worth? When he signed it, he dated it as well. The date will be the interesting thing to you. My dad is a book distributor in our state, and he got me two copies of the book a month early. One was mine, and the other was for our bookstore, Maxwell's Books. We raffled it off when the book was publicly released. I had them signed on the first day of the Star Wars Celebration in Denver. That would make them valuable, wouldn't it? They were signed two weeks before the book came out. Thanks for your time!

ALEX SAKARIASSEN
Bismarck, ND

If you got the book signed at soggy Celebration I, it begs the question: Did you keep it dry, or did it shrivel to the size of a paperback? Only kidding, and I will pass on your praise to the staff of this fine magazine. But that isn't going to soften me up. I'm confused about why you think the date would add to the value. The book was sold openly at Denver—special, signed editions in a red foil embossed slipcase. And the regular editions were available at bookstores shortly after the convention ended. The

special edition sold for \$85 at the show, but because so many were produced (5,000) and the price was so steep, many were left over and can still be purchased at a reduced price at the Fan Club store.

The regular hardcover copies in mint condition are fetching just \$1 to \$5 on eBay these days. I saw a signed one with an asking price of \$19.99—for a book that originally sold for \$25. You also didn't say whether your Brooks signature is personalized. A collector named Mary would find it less interesting to buy a book autographed "To Alex." Might these books rise in value the further we get from the film? They might . . . and they might decline too.

TRAILER MIX

A few years ago my dad gave me an old 35mm film reel for my birthday. He got it from a friend for doing him a favor. The reel has several movie trailers on it, including *Return of the Jedi*. The film still appears to be in pretty good shape and the *Jedi* trailer is close to the end so it's packed in the middle. I have been wondering whether there is any significant value in this reel. I asked a few vendors at Celebration I in Denver in 1999 and received varying answers. One person offered to buy it from me for \$250, but I wasn't prepared to sell it. Another guy told me that each frame of original film can be sold for \$5–\$20 depending on

who is featured. Are any of these values reasonable? If so, would I be better off selling the whole reel, or cutting it into frames and selling them separately?

TYLER JENNINGS
Salt Lake City, UT

Trailers are the property of the movie studios that distribute films; they aren't supposed to be sold. Then again, neither are the posters that advertise most films. So let's say the statute of limitations has expired since 1983, letting me answer this question.

*Since most folks these days don't have 35mm projectors at home (or even 8mm or 16mm), trailers for popular films are bought strictly as collectibles. As such, they should be wound on a small plastic core and have a printed, outer paper tag wrapped around them identifying the studio and the name of the film. Even then, a mint condition *Jedi* trailer—unless it's a rare *Revenge of the Jedi* version—would only be a \$25 to \$35 item. As part of a reel, I think it'd be virtually worthless to a Star Wars collector, who likes seeing all of those little reels with the paper tags sitting neatly on a shelf. A film buff might be interested because the reel has other trailers too, but that depends on what they are.*

*As for cutting up and trying to sell frames from a *Jedi* trailer, it isn't*



worth the time it would take you to snip. The dawning of the age of home video, and now DVDs, has made this corner of the collecting world shrink to near nothingness.

FLYING CANS: PRICELESS

When the Episode I Pepsi cans came out in 1999, I collected all 24 of them. To avoid taking up a ton of space in my bedroom, I made a mobile with them to hang from the ceiling. The cans were not damaged in any way, and they have hung there ever since. Will this affect their value in any way?

ALIYA LEWIS
Deland, FL



What a neat idea and a clever way to display part of your collection! But are they full or did you drain them first? If they're full, they're going to start leaking all over your room pretty soon (if they haven't already). If they're empty, did you do it through small nail holes at the base of the can (preferred by collectors), or did you pop open the tab on the top. Frankly, either way, the value in the cans is the enjoyment you got by making the mobile and seeing them hanging there each morning when you arise. Cash value: Zip.

GOING OFFLINE

I've been searching the galaxy for the elusive action figure pro-



tector covers. I would like very much to use them for the safe storage of my treasured action figures in their original packages. I don't shop online.

ANNETTE SMITH
Green Springs, OH

Not shopping online can complicate life, especially when searching for esoteric items in small towns.

But never fear, let my fingers do your walking. There are two ways to go: hard acrylic—which would cost a fortune (around \$10 a case)—or soft plastic. By far the most popular soft-shell plastic display and storage cases are the Star Cases made by ProTech Products Inc. of Walnut, CA. They use 25-mil plastic that is acid free (and which they say is archival quality). They fit nearly every regular Kenner/Hasbro carded figure from 1978 to the present (the cases are 6 by 9 inches and 2 1/2 inches deep), and have a hang tag for mounting on the wall. Or you can use comic book storage boxes to tuck them away. The best price I could find was from MDM Sports in Bergenfield, NJ. They sell Star Cases for between 95¢ to \$1.25 each, depending on quantity ordered, plus postage. Their toll-free number is 888-671-2179. Have fun encasing your treasures!

AT A LOSS FOR WORDS

The other day on eBay I bought a Boba Fett figurine mug made by Applause in 1997. At the end of the Certificate of Authenticity, it just stops in mid-sentence, and it isn't continued on the back. Is this worth anything?

ERIK MEYER
Modesto, CA



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This document certifies that this Ceramic Figurine Mug is an authentic, first edition collectible, inspired by the original STAR WARS trilogy and prized for its superior quality and character correctness. Great care has been taken to faithfully retain all the qualities of the actual character. This mug is hand-painted, artistically sculpted with minute attention to detail, and cast in genuine ceramic. This design has been officially approved for its authenticity and quality by Lucasfilm Ltd.



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SCOUTING FOR ANSWERS?

Please send your questions and comments about collectibles to: SCOUTING THE GALAXY, P.O. Box 2898, Petaluma, CA 94953-2898. OR you may email them to swinsider@wizards.com, making sure to put SCOUTING in the subject line. Individual replies aren't possible because of time constraints, but we'll answer the questions of broadest interest in the column. Letters are edited for grammar, sense, and length.

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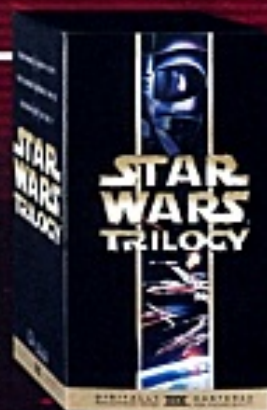
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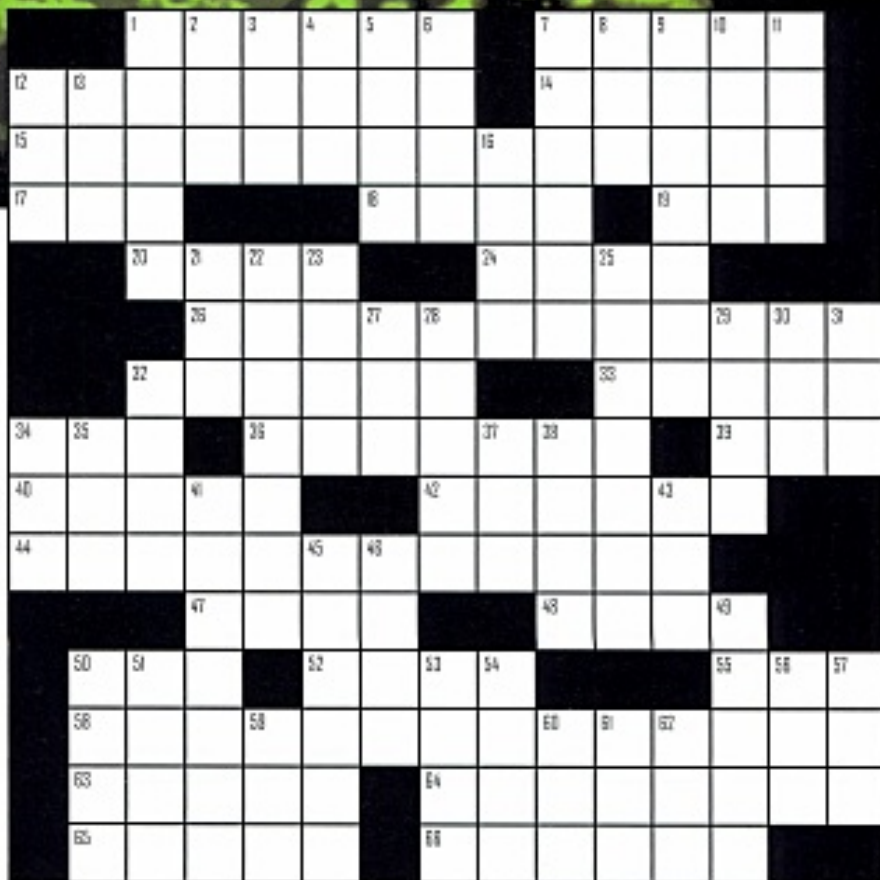
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THEIR OTHER SCI-FI WORK

BY MIKE SELINKER

ACROSS

- 1 Terrified, in backwoods slang
7 Bicycle feature
12 With 64-Across, star of 1993's *Alien 3*
14 Legal excuse
15 Star of 1997's *Sphere*
17 Doctors' group; Abbr.
18 Jerk
19 English record label
20 Slangy affirmatives
24 Unnecessary commotion
26 Star of 1987's *The Untouchables*
32 Alec Guinness or Anthony Daniels, e.g.
33 Stop
34 Oak-E-Mart purveyor of Squishees
36 Actor/stuntman in 2000's *X-Men*
39 Time Warner's Turner
40 Comic ____
42 Authors George and T.S.
44 Star of 1982's *Blade Runner*
47 "Movin' ____" (theme from *The Jeffersons*)
48 CPU, for example; Abbr.
50 Heart singer Wilson
52 African river
55 Flying saucer
58 Star of 1993's *The Meteor Man*
63 With mouth wide open
64 See 12-Across
65 Savage, cunning rodent-like race
66 *Star Wars* travel stickers, e.g.



JEDI AND
THEIR CADDIES...

DOWN

- 1 Makeup firm
2 Airborne disease
3 ____ of Peloponnese (Imperial battleship)
4 Group that fights hatred against Jews; Abbr.
5 Count (on)
6 ____ vu
7 A ____ lies (subject falsehood)
8 Horned animal
9 Toss out, with "of"
10 ____ *And His Dog* (sci-fi film)
11 "I've got a bad feeling about this," e.g.
12 Organization with troops; Abbr.
13 Helen Reddy's "____ Woman"
16 Saboteur
21 Not Down; Abbr.
22 Like a turn in an asteroid field
23 Spanish girl; Abbr.
25 "Hickory ____ deck..."
27 Rob ____ (Liam Neeson film)
28 One somewhat risky way to do crosswords
29 What Imperial admirals wear
30 Opposite of WINN
31 ____ five (Luke's X-wing at Yavin)
32 Godzilla 1985 star Raymond
34 Hero of *Army of Darkness* or *Pokémon 2000*
35 Harper Valley ____
37 Puppet E.T. of '80s TV
38 Tennis pro Mervyn
41 Armored Marvel superhero
43 Hail Marys lead to them; Abbr.
45 One of Tatooine's two each day
46 Ron Howard role
49 Yellowfin and albacore, for two
50 Slightly open
51 Sith Lord ____ Sedow (Dark Horse Comics)
53 God, in Southern Baptist slang
54 One of the Great Lakes
56 ____ Bot (Austin Powers foe)
57 ____ Wilam (Walter from the Dark Horse comics)
59 Pollution-control agency; Abbr.
60 Initials after a small business entity's name
61 Superman, Batman, Wonder Woman, et al.
62 Fossil fuel

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email: kay.palmer@tnsofres.com

you could help me in maybe providing me a guideline to follow, some sort of order, a list, or any kind of clue you could give to the clueless here.

Thank you very much. I think you are doing a great job with the magazine, and I would like to apologize for my ignorance when it comes to the books of *Star Wars*. I hope to make up for it by reading every single one of them!

**Katie E. Connolly
Lynn, MA**

We asked Jedi Master Sue Rostoni, guardian of the Star Wars fiction

line and LucasBooks, to give us some sage guidance on this point. She replies, "A great place to start with the Expanded Universe novels, in my opinion, would be with Timothy Zahn's Thrawn Trilogy: Heir to the Empire, Dark Force Rising, and The Last Command. Published in 1991, Heir to the Empire moved our heroes beyond the events of Return of the Jedi and brought Mara Jade and other great new characters into the galaxy far, far away. Since Zahn's books began this newest decade of Star Wars history, it seems only fitting for a new reader to begin here. Then I would

suggest moving right to the New Jedi Order series with Vector Prime by R.A. Salvatore, followed by Michael Stackpole's Dark Tide duology, Onslaught and Ruin, and into James Luceno's Agents of Chaos duology, Hero's Trial and Jedi Eclipse. While waiting for the next installment of the New Jedi Order series to hit the shelves, a reader could fill in with Shadows of the Empire, set between Star Wars: A New Hope and The Empire Strikes Back films, then The Truce at Bakura, which begins on the heels of Return of the Jedi."

THERE'S A REASON HE WEARS THAT HELMET

This is going to sound petty, and that's not the way I intend it to be, but I have to point out what is shaping up to be an inconsistency between *Attack of the Clones* and one of the books. The inconsistency regards Boba Fett. Make no mistake, I loved the articles in Issue #57, and I'm looking forward to seeing Temuera Morrison as Jango Fett. I think he's a great actor. However, in *Tales of the Bounty Hunters*, Daniel Keys Moran wrote about a young man

Apology Accepted, Captain Needa?

Hey, thanks for printing my letter in SWI #58 about movies containing more than one *Star Wars* actor.

One minor correction I should point out is that I got my wires crossed with regards to Imperials from *The Empire Strikes Back*, and I wrote Needa when I meant Veers. Just wanted to bring it to your attention and offer my sincere apologies to actors Michael Culver (Needa) and Julian Glover (Veers/Walter Donovan) for the confusion.

In my previous letter, I claimed that "at the moment" *Superman II* seemed to hold the record for most *Star Wars* alumni in a single film. I have since then found a very strong contender for the title. Fittingly enough it's *Flash Gordon*!

What a film. A future James Bond acting alongside Riff Raff from the *Rocky Horror Picture Show*! And everywhere you look in the credits, some familiar *Star Wars* actor names.

I believe the first one we see is Dack as one of the pilots flying the small jet that Flash and Dale board at the beginning.

The most obvious one is Boss Nass as the winged Voltan, giving one of the most standout performances in the film.

Lobot shows up, alongside several other bald guys, wearing some appropriately cyborg-ish eyewear, reminiscent of his blinking ear-warmer in *Empire* if it were worn backward.

And on top of all those, and any others I am overlooking at the moment, further down in the credits is a separate listing for little people, under the heading of Dwarfs—and there's the same familiar Jawa/Ewok/Ugnaught/astro-mech/Time Bandit (you forgot *Under the Rainbow*!—Ed.) roll call—quite a few of them, actually, including Kenny Baker.



Other *Star Wars* connections to this version of *Flash Gordon* are less obvious. At the airport in the film's beginning, a guy can be glimpsed for a handful of frames looking out the window at the strange weather. Although he has no dialogue, he is given a listing in the credits, and it turns out to be Robbie Coltrane—who played Hagrid in last year's *Harry Potter*, acting alongside Warwick "Wicket/Wald/Willow" Davis in the Gringott's scenes.

Willow director and *American Graffiti* alum Ron Howard also directed Jim Carrey in *The Grinch*, and in that picture one of the denizens of Who-Ville, the

assistant postmaster I think, was played by a little person named, believe it or not, Deep Roy. Sure enough, Deep Roy's been an actor for a long time. He shows up in *Flash Gordon* as the pet of Ming's daughter.

Speaking of Ming, that's Max von Sydow, an incredible actor who's appeared in several of my favorite films. And topping that list has to be his turn as the evil Brewmeister Smith in *Strange Brew*, a film I mentioned in the letter printed in *Star Wars Insider* #58.

In one scene, the black-clad Brewmeister Smith lifts lackey Paul Dooley off the ground one-handed in true Vaderian style—except this is a comedy, so he lifts him by the ear rather than around the throat.

Don't worry, just like Ming, this Sydow baddie gets his comeuppance, only B.M. Smith is KO'ed by none other than Gold Leader—Angus MacInnes as Rosey La Rose—still clad in his stormtrooper-esque hockey armor!

See? You can connect anything to *Star Wars* if you just look for the tangents!

Alex Newborn, Florence, AL



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named (and I'm quoting from the story here) "Journeyman Protector Jaster Mereel, known later as the Hunter Boba Fett." Moran described Mereel as ugly and it seems to me somewhere it was said that he was tow-headed, but I can't find that bit at the moment. Anyway, young Daniel Logan is certainly not ugly, nor is he tow-headed. So there's my beef. I think that some of the earlier books are being ignored totally, perhaps not intentionally, but ignored just the same.

Donna Marek
Deer Lodge, MT

Remember, Donna, that bounty hunters are often as shift as Jedi—especially when it comes to using their real names. Some continuity fans suggest that Jaster Mereel wasn't Boba Fett at all, while others propose that Mereel was one of Fett's many aliases, and a little cosmetic surgery is just part of the cost of doing business in that line of work. Still others suggest that the continuity between the Star Wars films and books isn't perfect, and isn't meant to be, and the movies simply don't have to obey "facts" established in the Expanded Universe. We know that's a wild theory, but we thought we'd share it with you just the same.



Answers from page 92.

Their Other Sci-Fi Work

LOVE IS A FOUR-LETTER WORD

What's the deal with the aversion to romance in the Star Wars novels? In the Daniel Wallace interview article of *Insider* #58 ("Flirting with the Dark Side"), Elaine Cunningham makes romance sound like a dirty word: "What we don't have, however, is a romance novel." I submit that it is about time that we did. There is so little outpouring of emotion or passion explored by the Star Wars novelists. Bravery and courage and cunning are great, and we have reams of it in the action-packed novels (which is great), but what we don't have is passion.

I'm not talking about X-rated passages, but I would appreciate a little show of emotion now and then. How can you develop characters without exploring all aspects of their feelings? The authors really missed the boat when they didn't delve further into Han and Leia's feelings for each other during their "estrangement." We finally get a hint of sparks in the NJO series between Anakin and Tahiri.

I enjoy reading the novels, and I pity those fans who, for whatever reason, shy away from them. The Expanded Universe is just as much Star Wars as *A New Hope*. I'm looking forward to the release of *Dark Journey* later this month, but not as much as I was before reading the comments from Elaine Cunningham.

Joyce Gibbons
Rockford, Illinois

We suspect that Elaine has nothing against romance itself—just the notion that a female author automatically writes romantic stories. That said, you might have

enjoyed a pleasant surprise while reading some of the scenes in *Dark Journey*. Any story that puts Jag Fel and Jaina in the same room is just asking for sparks, even if it's not a romance novel.

LOVE LAWS

Are Jedi allowed to fall in love? There are examples for yes and examples for no.

Exhibit A: The teaser poster for *Attack of the Clones* ("A Jedi shall not know anger. Nor hatred. Nor love.") This discourages Jedi Love.

Exhibit B: Qui-Gon confesses his love to Jedi Master Tahl in book 14 "The Ties That Bind" of the Jedi Apprentice Series. Anakin Skywalker and Padmé Amidala marry and have two kids, Luke and Leia. Leia marries Han Solo and has three kids, Jaina, Jacen, and Anakin. Mara Jade marries Luke and has one kid, Ben. Mirax Horn marries Corran Horn and has two kids, Valin and Jysella. Kam Solusar marries Tionne. Anakin Solo and Tahiri Veila are found kissing in a storage locker and have a relationship deeper than friendship. These examples support Jedi love.

Exhibit C: Jedi could not continue without love. Love leads to marriage, marriage leads to more Jedi. More Jedi leads to more love, which leads to more marriages, which lead to even more Jedi, which leads to even more love ... and so on. This supports Jedi Love.

Maybe Luke didn't know about the Love Laws, and we all know Anakin Skywalker is a rule breaker (so that excuses them), but what about Obi-Wan, Yoda, and Mace Windu? Are they allowed to love?

Shelby Atwill
Phoenix, AZ

Now we have "Jedi Love" (to the tune of Golden Earring's "Radar Love") stuck in our heads, darnit. Suddenly a ban on Jedi love makes perfect sense. While we haven't seen *Attack of the Clones* yet, we have three theories about the no-love-for-Jedi rule: A) Jedi aren't forbidden to love; they're just obliged to honor their duties before personal desire, or B) Jedi are forbidden to feel too much of any emotion, keeping both positive and negative feelings in balance, or C) Jedi are forbidden to love in the movies, but the Expanded Universe writers didn't know that. If nothing else, keeping lightsabers out of the hands of dumped boyfriends sounds like a really good idea. ☺

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Answers to Your Star Wars Questions

with Pablo Hidalgo, Internet Content Provider for starwars.com



Who survived the famous Boonta Eve Podrace?

Of the 18 Podracers, six finished in one piece. Anakin, of course, came in first. Gasgano came in second. Aldar Beedo, Ebe Endocott, Elan Mak, and Boles Roor finished off the race. Official race records show that Clegg Holdfast finished last, but those with the DVD can see that in fact, his Podracer was set ablaze by Sebulba and then dashed apart when it hit a cliff face. Looks like he's still alive, though, since someone had to doctor those race results.

Whenever a Pod crashes, the fire and twisted metal is mostly coming from the engines. The cockpit itself can have a pretty good survival rate if its repulsors hold out. Mawhonic and Teemto Pagalies are both seen to take nasty spills in the Boonta, yet both show up alive and well in the Vinta Eve Harvest Classic shown in the "Emissaries to Malastare" story arc of the ongoing *Star Wars* comics series.

The one guy who's dead for sure is scrappy little Flatts Tyerell. He is not walking away from that one.

Why was the stormtrooper line "Close the blast doors!" added to the Special Edition release of *A New Hope*?

It wasn't so much added as it was put back in. That line was part of *A New Hope* since the very beginning, but an entire generation who grew up with the original *Star Wars* on video never heard it.

There are at least five different mixes for the *Star Wars* audio track, with three of them dating back to the film's original theatrical release. In some markets, you could literally hear a different version of the film if you knew what theater to go to.

During *A New Hope*'s theatrical run, there was a 70mm 6-track mix, a 35mm Dolby stereo mix, and a 35mm monaural mix. The 70mm version was the first audio track out the door, rushed to completion for delivery to so-called "showcase" theaters. The 35mm Dolby mix had a longer lead-time as *Star Wars* spread out from its initial 32-screen debut to its eventual spread to 1,098 screens 13 weeks later. Some of those theaters, though, lacked Dolby sound altogether, hence the need for mono mixes.

With each different mix, there are differences in the emphasis or placement of sound effects. Some are really minor—the laser sounds of the Death Star prison breakout are a lot zingier in some versions, or Dice Igogon—the snake-headed lamproid—chirps instead of snarls. Some are a bit more pronounced, such as Luke asking "Blast it, Wedge, where are you?" instead of Biggs, Princess Leia's blaster sounding like Dirty Harry's .45, or Aunt Beru having a different voice altogether. The "blast door" line is another example.

When it came time to release *Star Wars* on VHS, one particular audio mix was chosen, and it became the de facto version for many, many

fans. A subsequent laserdisc release created a fourth audio mix, taking elements from the previous three. Of course, the Special Edition release prompted a fifth mix.

We have all seen the image of IG-88 on Darth Vader's *Executor*, but the other day I was watching *The Empire Strikes Back*, and I think I spotted IG-88 on Bespin. When Chewie finds the heap of junk C-3PO, look to the right of where the disintegration chamber is. I'm almost positive it's IG-88. Is it really him?

Sort of. IG-88 is a slippery droid, and what makes it really dangerous is its ability to download and replicate its memory into other droid bodies.

As detailed in the short story anthology *Tales of the Bounty Hunters*, edited by Kevin J. Anderson, one of IG-88's first acts after achieving sentience and slaughtering the scientists that made it was to create three duplicates of itself, IG-88B, IG-88C, and IG-88D were all extensions of the original IG-88A, and they all spread destruction throughout the galaxy.

IG-88B followed Boba Fett to Bespin, computing that Fett would be the best bet to nab Solo. This droid did not survive an off-screen run-in with the armored bounty hunter, and its scrapped remains are what you see in *The Empire Strikes Back*.



When Obi-Wan chops off the arm of Ponda Baba (A.K.A. Walrus Man) in Mos Eisley cantina, why does he bleed? A lightsaber should burn veins and arteries shut, like the wampa on Hoth, like Luke when he lost his arm, or like Qui-Gon when he got stuck through the chest.

It's really the vagaries of filmmaking to be blamed for Ponda's bloody arm—given the headaches endured in making that cantina scene a reality, I'm sure the question as to whether a lightsaber should cauterize a wound wasn't on the top of anyone's list. But you're right, this could have been addressed in the Special Edition, and it wasn't. So, that leaves us to imagine a workaround solution for why Ponda's a bleeder and the wampa, Qui-Gon, and Luke aren't. No official sources

have really explained this point, but I would chalk it up to a peculiar side effect of Aqualish physiology and blood chemistry. Or perhaps a quirk of the way Obi-Wan cut. Or the fact that no two injuries are ever identical.

Of course, if you're looking for an in-universe answer for why Ponda has fin-shaped hands when he's pushing Luke around and a hairy clawed hand when it hits the ground, I'm not even going to try that one. 🐾



QUESTIONS?

Do you have a *Star Wars* trivia question that you can't find the answer to? E-mail it to us at SWInsider@wizards.com (include Q&A in the subject line) or send it to Q&A, *Star Wars Insider*, P.O. Box 707, Renton, WA 98057.

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